

# THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

# LF Examiner

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formerly *MaxImage!*

## 400 To Attend LFCA 2001 in L.A., May 16-18

The Large Format Cinema Association will hold its fifth annual conference in Los Angeles May 16-18. About 400 people are expected to attend the meeting, which will include a keynote speech by **Don Hahn**, producer of Disney's *Beauty and the Beast*; screenings of 15 features and 6 shorts; panel discussions; a technical session; an award presentation; and a seminar on digital technologies. The last is being coordinated with a session on digital cinema that the Society of Motion Picture and Television Engineers is holding immediately following the LFCA conference on Saturday, May 19. LFCA delegates are eligible for discounted registration to the SMPTE event.

Conference sessions and screenings will be held at three L.A. venues that have previously hosted the meeting: the **California Science Center**, the Academy of Television Arts and Sciences, and the **Universal Studios IMAX Theatre** at Universal CityWalk. A wrap party will be held on the final night at CityWalk's Hard Rock Café.

Keynote speaker Hahn produced the

1991 *Beauty and the Beast*, the only animated film ever nominated for an Academy Award® and winner of Oscars® for Best Score and Best Song. He is heading the process of enhancing the film for release to LF theaters in January 2002. (See *LF Examiner*, March 2001.) After his talk, Hahn will display a 14-minute 15/70 clip of the work **Disney Feature Animation** has done on the film.

### Films, films, films

Film screenings dominate the conference, with a record 15 features, nearly half of which have never been seen at an open industry meeting before, and half a dozen shorts, three of which are signature films. Two features and one short will be presented in 8/70. One short is 5/70.

Features:

- All Access\** (Ideal Entertainment)
- Amazing Journeys* in 8/70 (Graphic Films/Houston Museum of Natural Science)
- Bears\** (National Wildlife Federation/Primesco)
- Cyberworld 3D* (Imax)
- Haunted Castle\** (nWave Pictures)
- Hearst Castle\** in 8/70 (Destination Cinema)
- Journey Into Amazing Caves\** (MacGillivray Freeman Films)
- Lost Worlds: Life in the Balance\** (Primesco/Blue Mountain Films)
- The Majestic White Horses* (MR-Film)
- 'N Sync: Bigger Than Live\** (Really Big Film Corp.)
- Ocean Men\** (H5B5 Media)
- Ocean Oasis* (Summerhays Films)
- Shackleton's Antarctic Adventure* (White Mountain Films/Nova)
- Ski to the Max* (Bogner Film)
- Solarmax* (Heliograph/Museum of Sci-

(See *LFCA* on page 3)

Premiering this Month

## *Princess and the Pea*

by James Hyder

It's about ten o'clock on a cool December morning in Yucaipa, CA, a hilly region of dry scrub about 90 minutes east of Los Angeles, and a picturesque old-fashioned steam train is approaching. At the controls of the engine and seated on the flatbed cars behind it are four people in colorful costumes from the American West of the 19th century. The strange thing is that they are full-scale humans, but the train is only one-fourth the size of its original counterpart, as is the wooden water tower nearby. But somehow it all seems right and proper in an odd fairy-tale sort of way. Which is just what **Curtis Linton** is trying to achieve.

Linton, a 27-year-old graduate student at the **University of Southern California**, is directing the first ever student LF film, *The Princess and the Pea*, a 7½-minute fractured version of the tale, from his own script.

In stark contrast to most student productions, which typically have tiny crews of one, two, or three people, Linton is coordinating the activity of nearly 30. A camera crew of three is setting up the IMAX camera; half a dozen grips are assembling a massive Chapman crane; radios squawk with questions and requests to bring people or equipment here or there; and production assistants drive golf carts between the set and the base where the cast is being dressed and made up. Linton appears calm in the midst of all this activity, discussing filters and f-stops with director of photography **Jim Matlosz** or quietly going over line readings with the cast.

Today's shoot is the culmination of almost two years of effort. When they

(See *PRINCESS* on page 6)

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by Marty Shindler

### **At the Cross- roads – Still**

A year ago, as the industry prepared for the annual LFCA Conference, this column described the LF industry at a crossroads. I discussed why it was important that the industry "rethink where we are going, what has really worked, and what has not."

A year later, it appears that we are still at the same crossroads. There are many similarities between this year and last. Let's take a look at some of them

**Growth.** As was the case last year, the industry continues to experience growing pains from several years of rapid expansion, both in theaters and in film production. Data in the *LF Examiner* 2001 *Large-Format Bookings Year-book*, published last month, suggests that the sharp increases in new screens seen in prior years may be leveling off. Perhaps now some of the shock has been absorbed and we will be able to move forward in a less traumatic fashion.

Although slowing, the rise in both institutional and commercial theaters has moved the industry closer to reaching a critical mass. Achieving profitability for producers is vital to the long-term viability of the LF industry. This year's film crop represents the most diverse slate in recent memory. The principle of the survival of the fittest will prevail.

**Reporting.** Last year, the **Academy of Motion Picture Arts and Sciences®** recognized *The Old Man and the Sea* with an Oscar®, the LF world's first win. Unfortunately, the award does not seem to have created an upsurge in

bookings for the film.

This year, *Dolphins* garnered an Academy Award® nomination. While *Dolphins* is almost certainly doing better at the box office than OMATS, neither reports its box office results, the one commonly available barometer of commercial success. Timely reporting of such data is important to the growth of the industry, but too few distributors are willing to disclose this information. This must change if the growth and maturation of the industry is to continue.

**Commercial films.** The success of *Fantasia/2000* opened a lot of eyes to the possibilities of a different form of family entertainment in the LF industry. **Disney's** use of a more conventional film leasing model and its substantial marketing effort contributed to the film's high grosses. Many believe that the film changed the LF landscape forever.

Some institutional exhibitors who were concerned that F2K was not consistent with their mission statements, but exhibited the picture anyway, have been pleased. Some who did not book it heard the ringing of cash registers and believe they missed an opportunity. Still others have concluded that not running it was the right choice, preferring to stay with the tried and true.

Many did not take the film because of Disney's requirement of giving the film 100% of their schedule. Although the proposed terms for *Beauty and the Beast* have not been disclosed yet, I suspect that Disney heard the industry's objections to the F2K deal and will be more flexible next time.

Venues that took F2K saw many new faces in their auditoriums. The question is whether

and how often those new customers have returned. For many members of the public, seeing *Beauty and the Beast* next January may be their first return visit. This is not acceptable. It is vital to get customers to come to LF theaters several times a year, not just for big event films.

**Digital.** The popularity of the digital seminar at last year's LFCA Conference proved that interest in the use of digital techniques for LF production is high. This year's seminar on digital image acquisition, manipulation, and presentation will certainly be a success. But the question of how quickly the LF or conventional industries will adopt these technologies is the subject of much debate. It would be pointless to speculate at this time.

As is the case with many rapidly growing sectors, the LF industry will continue to have its share of ups and downs. However, we have seen how dramatic those changes can be, and if we are wise we will learn how to use them to our advantage. This wisdom will permit the industry to move forward with confidence and success.

Marty Shindler is CEO of *The Shindler Perspective, Inc.* an organization specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at [Marty@iShindler.com](mailto:Marty@iShindler.com).

## **R CORRECTIONS**

In an item in April's Biz section, we gave an incorrect credit for Kelly Tyler's work on *Shackleton's Antarctic Adventure*. She was coordinating producer.

# LFCA 2001 in Los Angeles, May 16-18

(from **LFCA** on page 1)  
ence and Industry)

Shorts:

*Fanny's Wedding*\* (5/70)

*Pittsburgh's Big Picture*\*

*The Princess and the Pea*\*

*Shaping a Nation—Scotland*\* (8/70)

*Spirit of Silicon Valley*\*

*The Straw That Breaks the Camel's Back*\*

\* Not previously shown at an open in-

dustry conference.

## Tech talk, panels, awards

The technical session will present film stock tests and reports on new technical developments. Among these will be a report on a portable, PC-based, non-linear, 24-fps editing system that will allow filmmakers to view, edit, and do frame-by-frame analysis of their footage in the field.

Panel discussions will focus on the experience of making LF films, and their future. The digital seminar will consist of

sessions on image acquisition, image manipulation, and image presentation. The Kodak Vision Award will be presented to cinematographer **Reed Smoot, ASC**, for his contributions to the art of LF filmmaking.

The association will also hold its annual business meeting during the conference.

For more information about conference events and registration, visit [www.lfca.org](http://www.lfca.org) or call 949-831-1142. Additional information about the SMPTE seminar is avail-

## LFCA 2001 Conference Schedule

(Subject to change)

### Main Conference Venues

California Science Center (CSC)

Academy of Television Arts & Sciences (ATAS)

Universal CityWalk (UCW)

8:30 p.m. Film: *Journey Into Amazing Caves*, plus short:

*The Straw That Breaks the Camel's Back*

CSC IMAX

9:30 p.m. Refreshment Break

10:00 p.m. Film: *Ski to the Max*

CSC IMAX

11:00 p.m. Film: *Cyberworld 3D*

CSC IMAX

### Wednesday, May 16 California Science Center

2:00 p.m. Registration

CSC Loker

4:00 p.m. Main Conference Opening

CSC IMAX

4:15 p.m. Technical Session

CSC IMAX

6:00 p.m. 15/70 Film: *Bears*

CSC IMAX

7:00 p.m. Opening Gala Dinner

CSC Edgerton

8:45 p.m. Kodak Vision Award Presentation

CSC IMAX

9:30 p.m. Film: *Shackleton's Antarctic Adventure*

plus short: *The Princess and the Pea*

CSC IMAX

10:30 p.m. Film: *Ocean Oasis*

CSC IMAX

### Thursday, May 17 California Science Center

8:00 a.m. Coffee & Tea Service

8:15 a.m. Film: *Solarmax*

CSC IMAX

9:30 a.m. Panel Discussion:

*The Making of Large Format Films: The experience* CSC Kinsey

11:00 a.m. Coffee Break

11:30 a.m. Panel Discussion: *The Future of Large Format Films:*

*What films should we make and why?* CSC Kinsey

1:00 p.m. Keynote Luncheon with **Don Hahn**

CSC Loker

3:00 p.m. Special Screening: *Beauty and the Beast*

(14-minute excerpt) CSC IMAX

3:30 p.m. Film: *Lost Worlds: Life in the Balance*

plus short: *Spirit of Silicon Valley* CSC IMAX

4:30 p.m. Film: *Ocean Men*

plus short: *Pittsburgh Big Picture* CSC IMAX

5:30 p.m. Film: *Majestic White Horses*

CSC IMAX

6:30 p.m. "Fun Food" Movie Marathon Dinner

7:30 p.m. Film: *'N Sync: Bigger Than Live!*

CSC IMAX

### Friday, May 18 Academy of Television Arts & Sciences

Universal CityWalk

8:00 a.m. Continental Breakfast

ATAS Goldenson

8:30 a.m. 8/70 Film: *Hearst Castle*

plus 5/70 short: *Fanny's Wedding*

ATAS Goldenson

9:30 a.m. Annual Meeting of the LFCA

ATAS Goldenson

10:15 a.m. Coffee Break

10:30 a.m. 8/70 Film: *Amazing Journeys*

plus 8/70 short: *Shaping a Nation—Scotland* ATAS Goldenson

11:30 a.m. Box Lunch

12:00 p.m. Digital Cinema Seminar Part I: *Image Acquisition*

ATAS Goldenson

1:15 p.m. Break

1:30 p.m. Digital Cinema Seminar Part II: *Image Manipulation*

ATAS Goldenson

**2:45 p.m. Bus, Carpool or Metro Rail to Universal CityWalk**

3:30 p.m. Digital Cinema Seminar Part III: *Image Presentation* UCW IMAX

4:30 p.m. Film: *Haunted Castle 3D*

UCW IMAX

5:30 p.m. Film: *All Access*

UCW IMAX

6:45 p.m. Wrap Party

UCW Hard Rock Café

### Saturday, May 19

8:00 a.m. – 5:00 p.m. SMPTE Seminar: *The Cinema—Now and the Future*

(separate registration) Pacific Hollywood Theater

9:00 a.m. – 1:00 p.m. LFCA member open houses

locations TBA

12:00 p.m. – 5:00 p.m. LFCA Board of Directors meeting

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# THE BIZ

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## FILM STOCK

### S&P downgrades Imax

In April Standard & Poor's lowered its rating of **Imax Corporation's** corporate credit and senior unsecured notes from "B-plus" to "B-minus" and placed all of the company's ratings on CreditWatch with negative implications. S&P cited "a substantial drop in liquidity, a sharper-than-expected decline in profitability, a material weakening of key credit measures, and S&P's expectation that near- to intermediate-term improvement is unlikely" as reasons for the change.

### ITIT moves to list stock in Poland

Israel-based **I.T. International**, multiplex owner and developer of the **Panasonic IMAX Theatre** in Warsaw, has moved to have its shares traded on the Warsaw Stock Market. The company, which operates 218 conventional screens in Israel and central Europe, has announced plans to open IMAX theaters in Budapest and Prague. Since 1999 the company has been traded on NASDAQ Europe under the symbol ITIT. Officials said they expect to trade on the WSE by the end of the year.

### Lawsuit over *Music Country*

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## LEGAL BRIEFS

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**Project 8, LLC**, a Nashville, TN-based production company formed to produce the LF film *Twang* (a.k.a. *Music Country*), is suing the film's developer **Gaylord Entertainment Corporation**, alleging that Gaylord has not paid more than US\$1 million in bills due for the project. The legal action could delay the planned fall release of the film by distributor **Imax Ltd.**

The lawsuit also alleges that Gaylord "repeatedly and without explanation altered the script, vision, schedule, budget, and final production," and acted fraudulently and in bad faith to avoid "making the payments to Project 8 and the [production] vendors which Gaylord was obligated to make." The company also claims that Gaylord has failed to make a \$250,000 contribution to St. Jude Chil-

dren's Research Hospital in Memphis, TN, which it says was a key incentive in obtaining the participation of many of the film's performers. Project 8 is asking for the \$1.07 million it says is due, \$10 million in punitive damages, plus interest, expenses, and attorneys fees.

In press reports, a spokesman for Gaylord claimed that Project 8 had exceeded the budget. Gaylord's **Eric Westin** told LFX "Our hope is that we can get these issues resolved, and get the film completed and in theaters."

The film traces the history of country music through performances by well known stars in historical settings. Dozens of musicians agreed to be filmed for the project, including **Dolly Parton**, **The Dixie Chicks**, **Lyle Lovett**, **Loretta Lynn**, and **Earl Scruggs**. Principal photography wrapped early this year, but the legal wrangling has prevented post production from beginning.

### Imax signs digital billboard deal

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## DEALS

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**Imax Corporation** has concluded a US\$15 million deal with Swedish new-media company **DHJ Media AB** to install 400 digital projection systems in the London Underground subway system. Imax subsidiary **Digital Projection International** will provide the projectors, and DHJ will provide the networking and administrative functions. One hundred systems are set to be installed by the end of the year, with the rest put in place over the following two years. TDI Outdoor, a subsidiary of Viacom, Inc., will sell the advertising for the London billboards. In this deal, Imax/DPI serves only as a hardware vendor, and will not participate in the advertising revenues.

Imax says that networked digital billboards will allow advertisers to use higher moving images to target audiences by location and time of day, while giving the billboards' owners the ability to sell the same space many times in a day. Imax and DHJ say that they are targeting sales of the

system to "five potential customers in North America, including transit systems, shopping malls, and movie theater chains."

The London installations will use ruggedized proprietary front-projectors with 4x3-meter (13.2x9.9-foot) painted metal screens. Resolution will be 1024x768 with light output of 3000 lumens.

### MTM to take over Oz IMAXes

**MTM Funds Management** in Sydney, Australia, has signed a system lease with **Imax Corporation** to assume operation of four IMAX theaters in Australia, effective June 1. The contract has a term of ten years, followed by two five-year renewal options. The previous Agreement For Lease, under which the theaters were operated by **Imax Australia**, a subsidiary of the Canadian parent company, was extended to May 31. (See *Biz*, *LF Examiner*, April 2001) From June 1 on, MTM will assume full operational control.

The company says it is in discussion several potential operators to manage the theaters for MTM. The theaters in question are in Sydney, Adelaide, Melbourne, and Brisbane.

### Muvico moves Mega into Memphis

Fort Lauderdale, FL-based cinema chain **Muvico Theaters** has decided to install a **MegaSystems** 8/70 projector instead of an IMAX system in a multiplex that will open in June in Memphis, TN. In October 1996, Muvico announced a deal to build up to three IMAX theaters, and in 1998 opened the first in Orlando. The Memphis venue was to have been the second. Company officials declined to discuss the reasons for the switch.

The 500-seat house will be one of 22 theaters in the complex, and will feature a screen 59x80 feet (17.9x24.2 meters). Muvico director of marketing **Jim Lee** tells LFX that no significant changes to the auditorium were needed to accommodate MegaSystems' equipment.

Although Muvico CEO **Hamid Hashemi** was quoted in press reports as saying

# THE BIZ

## DEALS

that he wanted a system that allowed the theater to show 35mm films as well as LF titles, that will be done using a separate 35mm projector. The system to be installed will not be MegaSystem's new combination 8/70-4/35 projector announced last month (see *Shorts*, *LF Examiner*, April 2001).

### nWave 3D titles coming to DVD

nWave Pictures has signed a deal with SlingShot Entertainment to release three of its 3D LF films on DVD. The titles are *Haunted Castle*, *Alien Adventure*, and *Encounter in the Third Dimension*, and each disk will include both a 2D and a 3D version of the film, as well as trailers and audio commentary by director Ben Stassen. The three are the first of nWave's LF films to be released to home video.

The 3D versions will be viewable with I-O Display Systems' electronic shutter glasses, used by many computer game players. The DVD package will include a coupon for 50% off the price of the US\$100 system. In addition, the E3D disc will include two pairs of ColorCode anaglyphic glasses and a version of the film using that process.

SlingShot also recently announced that it will distribute the DVD of *Great North*, produced by Canada's TVA International.

al. All of these titles will be available in late 2001.

### Verizon to sponsor All Access

U.S. telephone and telecommunications company Verizon Communications has signed on to sponsor Ideal Entertainment's LF concert film, *All Access*, distributed by Imax Corporation. Starting this month, Verizon will promote the film with direct mail and bill inserts to 25 million customers, television advertising in key markets, Web ads, and other promotions. The campaign will offer free sound track CDs to customers who sign up for new internet and telephone services the company is offering.

### XLargo to distribute Origins of Life

Paris-based XLargo will distribute Productions Dussart's LF film *Origins of Life* in Europe, the Middle East, and Africa. The 39-minute film is being shown at two industry screenings this month—the Euro-max meeting (see *Shorts*, page 20) and the LFCA conference (see page 1)—before its world premiere at La Géode in Paris on June 26.

*Origins of Life* uses macro- and micro-cinematography to explore the evolution of living creatures over billions of years, from single-celled organisms to the multitudes of species that inhabit the earth today. It was directed by Gerald Calderon, whose previous LF films include *The Deepest Garden* and *Weaving Ants*, with Bertrand Dussart as executive producer.

XLargo has also announced that it will distribute *The Majestic White Horses* in France.

**Falk promoted by Cinemark**

## PERSONNEL

Terrell Falk has been promoted to vice president of marketing for Cinemark USA, Inc., the Texas-based theater chain that operates five IMAX theaters and over 2,500 conventional screens in the U.S. For the last three years she has been vice president of the circuit's LF theaters, a role that is subsumed in her new position. In the new position she oversees all of Cinemark's marketing strategies and supervises 13 people.

Before joining Cinemark, Falk was VP of marketing for JQH Film Entertainment, where she was responsible for the distribution of *The Great American West*. Prior to that she had served as director of marketing for the Houston Museum of Natural Science for 13 years.

### Mensforth with Smithsonian

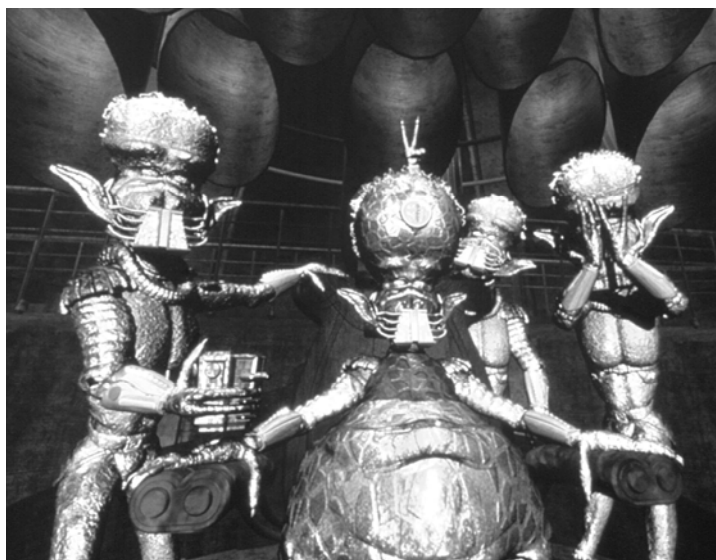
Toby Mensforth, formerly director of IMAX theaters for Imax Ltd., has joined Smithsonian Business Ventures in Washington, DC, as a full-time management consultant to the operation of the Smithsonian's LF theaters.

At SBV, Mensforth will advise on the operations and programming of the Johnson IMAX 3D Theater at the National Museum of Natural History, the Langley IMAX Theater at the National Air and Space Museum (both in downtown DC), and the planned LF theater at NASM's Udvar-Hazy Center near Dulles Airport in Virginia, set to open in 2003.

### Moon, Tracy join AIS

Advanced Image Systems, Inc., maker of the Maverick 15/70 projector (see *Biz*, *LF Examiner* Sept. 2000), has added John Moon and Ernest Tracy to its staff. Moon, formerly with Regal Cinemas and the Children's Museum of Indianapolis, will provide field service and training to AIS customers; Tracy, most recently head of North American sales for MegaSystems, Inc., will take charge of sales and marketing.

The second theater with a Maverick system will open in Jupiter, FL, in June.



nWave's *Alien Adventure* is coming to DVD in 3D.

# Princess and the Pea Is First Student LF Film

(from **PRINCESS** on page 1)

wrap tonight, they will have shot for seven of the last nine days, the first five in Utah's Goblin Valley State Park, 650 miles (1,040 kilometers) away.

It started in the fall of 1998, shortly after Linton arrived in L.A. from his native Utah for his first semester in USC's MFA program in film and television production. He had already had plenty of experience in production: while pursuing his undergraduate studies at Brigham Young University, he worked full time for his father, a producer of educational videos for school systems. He had run camera for and written and directed dozens of programs for his father's company.

Once in L.A., Linton went with some friends to see **MacGillivray Freeman's Everest** at the **California Science Center**, and suddenly realized that making LF films was a career option he had never considered before. (Like many people, Linton's first exposure to LF, years earlier, had been *To Fly!* at the **National Air and**

**Space Museum** in Washington, DC.) As he settled into the USC program, he began calling and meeting people in the giant-screen industry, and was surprised at how welcoming and encouraging they were. While his fellow students were rarely able to make contact with Hollywood industry players, Linton found himself meeting and getting advice from top people at MFF, **Destination Cinema** (based in Ogden, UT, not far from his hometown), and other leading LF organizations.

At the end of his first year, Linton volunteered to help at the 1999 LFCA conference, where he met even more LF professionals. He mentioned the notion of making a short LF film as his thesis project to a few people, and was stunned when **Kodak's Tim Knapp** almost immediately offered to help with 70mm stock.

Encouraged, Linton developed some story ideas over the summer and while at the **Giant Screen Theater Association** conference in New York that fall was able to obtain promises of donated services from **David Keighley** and **Claude Richard** of **Imax**, **Chris Reyna** of **Imagica USA**, and cinematographer **Reed Smoot**. (Ultimately, scheduling issues kept Smoot from participating.) **Greg MacGillivray** provided Linton with a crucial tip while the two were standing in a line at the conference. The student asked the veteran whether he thought a narrative story could work in LF. MacGillivray said that a fantasy might work; that the audience might buy into a story set in a make-believe world more easily than one in the "real world." This set Linton in the direction of a fairy tale.

After considering more than 70 scripts from fellow students, friends, and even the Internet, he settled on Roald Dahl's poetic take on *Jack and the Beanstalk*. Although promising at first, his negotiations with the Dahl family ultimately reached an impasse over rights issues, and he was

forced to abandon that concept in the spring of 2000.

Dispirited, he considered dropping the project, but was reluctant to walk away from the valuable services that had been donated. More importantly, he didn't want to betray the faith in his abilities that those donations represented.

Linton decided to build on the strengths he had found in *Jack and the Beanstalk* (the poetry and humorous twisting of a well known fairy tale), eliminate some of its problems (expensive sets and other production values) and start over with a script of his own devising. After considering *Rumplestiltskin* (and rejecting it because Imax is planning an animated version), he settled on *The Princess and the Pea*. Since filming close to home in Utah would enable him to shoot on location much more cheaply with the volunteer efforts of a maximum number of friends and family, he gave the story a Western setting.

Goblin Valley, with its thousands of bizarre 6-foot (2-meter) mushroom-shaped rock formations, provided a suitably surreal location, and was only about four hours from Linton's hometown of Sandy. The bulk of the film, featuring the giant bed that is central to the tale, would be shot there. But he also wanted to use a train, a quest that ultimately led him here to Yucaipa.

Over the last twenty years or so, one man, with occasional help from some like-minded friends, has gone beyond the wildest dreams of most boys and built a private railroad in his mountainous 30-acre "back yard." This is no toy train set. **Jack Sessums** has laid about 2½ miles of quarter-scale track, constructed miniature stations and other buildings, and scratch built dozens of exquisitely accurate scale model railroad cars and engines, including the six-foot-long, live-steam 2-6-0 engine that is chuffing by the camera. The magnitude of the effort that must have been required is staggering, as is the attention to detail.

Not surprisingly, Sessums builds miniatures and does special effects for Hollywood films, with credits such as *Speed*, *The*



*The bed built in Goblin Valley for The Princess and the Pea.*

Photo: John Linton



*Money Train*, *Broken Arrow*, and 2000's *Men of Honor*. He has graciously given Linton the run of his railroad for the weekend (for a token payment), teaching an actor how to operate the steam engine's controls and, with the help of a few of his steam-buff buddies, wrangling the trains through the two long days of filming.

**Bruce Bohne**, the actor playing Papa Joe, takes learning how to be a railroad engineer in stride. He quickly masters the intricacies of the engine's operation, starting and stopping the train right on the marks in take after take. He and his fellow cast members are not the callow drama students found in many student films. Bohne appeared in *Fargo* and *Patch Adams*, **Hamilton Von Watts** (Billy Boy) was in *The Nutty Professor* (1996), and **Rusty Schwimmer** (Mama Pat) played barfly Irene in last summer's *The Perfect Storm*. Linton secured the talents of these three and **Kirsten Moore**, the Princess, with the help of casting directors **Sherry Thomas** and **Justine Hempe**.

Linton has nothing but praise for his cast and crew, including Matlosz, production designer **Andrea Finn**, editor **Mike Restaino**, and producers **Jill Aske** and **Mike Lane**. The cast developed an immediate chemistry, and everyone "bought into" his creative vision of the film. He says they all understood implicitly what he was trying to accomplish and enthusiastically brought their talents to bear on making it happen.



Director Curtis Linton (striped shirt) directs Bruce Bohne, Rusty Schwimmer, and Hamilton Von Watts.

The shooting wraps just as the sun sets behind a ridge. The sound engineer records safety takes of several lines of dialogue before the cast members disperse, then the grips pack up the crane and camera gear as night falls. Linton hugs his cast and crew members as one by one they drive off into the night.

After a holiday break, Linton begins the post production process in mid-January. He hasn't got much time: the film needs to be finished by April 1, in time to submit a videotape to the Student Academy Awards and have an answer print to show at the May 10 premiere at the California

Science Center. Then there's the LFCA conference the following week. (Although the film ends up not making the first cut in the Student Academy Awards, Linton plans to submit it next fall for a "real" Oscar.)

At DKP/70MM and Imagica in Los Angeles, and **Master's Workshop** in Toronto, he finds himself

working 16-hour days and doing jobs that would normally be handled by four separate people. But the staffs at these companies do "an incredible job" (he says later), helping him complete this unique part-student, part-professional project. Composer **Sam Cardon**, whose most recent credit is *Shackleton's Antarctic Adventure*, writes and records a score for *Princess* between work on other films.

For most thesis films, USC provides funding and production services, but since Linton hopes to exhibit the film commercially, he has had to do without those resources. He estimates that if he had paid full price for everything, including donated labor and travel, the film would have cost about US\$500,000, but fully 80% of that was donated. He is now looking to secure commitments from LF theaters to show the film, with the hope that that will bring about a sponsorship deal that will defray the substantial costs he covered personally. Early responses from the commercial chains have been positive, and Linton is hopeful that more support will emerge after the Los Angeles screenings this month.

Far from being daunted, he has ideas for another short and a feature. He tells LFX, "Would anyone who would like to start Curtis Linton's career please get in touch?" He can be reached at lintonfilms@hotmail.com.



L to r: Rusty Schwimmer, Bruce Bohne, Kirsten Moore, Hamilton Von Watts.

Photo: John Linton

Photo: James Hyder

# Report from Mission Control

by James Neihouse

Wednesday, March 14, 2001. We're halfway through our fifth shuttle mission for **Imax Corporation's** fifth space film, *Space Station 3D*. It's 3:43 a.m. here in the Customer Support Room (CSR) of the Mission Control facility at Johnson Space Center in Houston, TX. On orbit, the crews are busily unloading equipment and supplies from the Italian logistics module *Leonardo* and transferring them to the U.S. laboratory module of the International Space Station. This is just one of the 25 or so activities on our shot list for this flight.

Part of making a film in space is being "on console" to support the flights. This means days spent in a windowless building, standing ready to solve problems with your hardware (two IMAX 3D cameras), answer questions from the astronaut crew, and plan what the crew should be shooting in the days to come.

Our days are split in half. There's the

planning shift, which producer **Toni Myers** handles. She has to get new or revised shot lists up to the crew through the layers of NASA bureaucracy (at times a monumental task). Planning is always done during the crew's sleep period so they'll have the latest information in the "morning mail." I think Toni gets the short end of the stick.

Then I get to do the execute shift. The crew is awake, there's lots of space-to-ground communication to keep your attention, things are happening, and if all goes well you don't have to do much. There are occasions when the crew will call down for advice on what f-stop to use or for a reminder of where a piece of gear is stowed, but life on console is usually uneventful.

For example, we just heard shuttle commander **Jim Wetherbee** call down to say that he was going from the orbiter into the station to load some IMAX film. This ignites a flurry of activity at our console and spurs a call from ACO (Assembly and

Checkout Officer), the person charged with watching out for payloads such as ours. We jump to make note of the MET (mission elapsed time) and try to write down Wetherbee's exact words in our flight log, while fielding a question from ACO Data (ACO's assistant.) Well, at least we know they're getting ready to shoot.

Not knowing what's happening with your payload (the camera, in our case) can make life on console—how shall I put this?—less than exciting. Despite having five computers in front of me with which I can call up data on almost any shuttle system, access the Internet, send and receive e-mail, and track the shuttle's position over the Earth to within a few meters, we can't tell a thing about what our camera is doing unless someone up there tells us.

Yesterday (or was it last night...which would be the night before the day which came before this one...life gets so confusing when you work from 11:00 at night to 11:00 in the morning), at any rate, on my previous shift (wow, that's a lot easier to figure out!) things weren't quite so dull.

There's nothing that can jolt you wide awake faster than hearing "Houston, Discovery. We've got a problem for IMAX". It can ruin a really nice nap in nothing flat. Fortunately I wasn't snoozing. I was deep into my 11,457th game of Minesweeper and the call came at a really bad time: I was just about to beat my best time in the expert level. "Houston, Discovery. We've got a problem for IMAX." Game over!

It was the shuttle's pilot **Jim Kelly**, also known as Vegas (it's one of those Top Gun kind of names), calling about a problem he was having loading one of our film magazines. I fumbled for a pen and started writing in the flight log. Looking at the log now, I can't see how I managed to figure out what his problem actually was. It reads, "Reload 488-3 problem spindle clk/bndg 1 rot 'A' /G p diag Door take up Gearing connected together Clicking or binding."

Translation: Vegas was having a problem reloading magazine serial number 488029-3. The spindle was making a click-



*Artist's rendering of the International Space Station in its current configuration.*





Astronaut Tom Jones

ing sound and binding up once per rotation. The problem seemed to be in the gearing where sprockets "A" (per our loading diagram) and "G" at the take-up door are interconnected.

Before I could get two words out to ACO, there was more space-to-ground traffic about bringing the magazine back to Earth, something we don't want to do unless we really have to. So now, not only do we have a magazine problem, but everyone on the ground is running off trying to find a place on the orbiter to put our "busted magazine," which isn't busted at all.

The "problem" was fairly simple, and we had encountered it on a flight back in December. Space Station commander William "Shep" Shepard made almost exactly the same call the first time he loaded the magazine. Marty Mueller, the designer and builder of the camera, was on console at the time and was able to solve the problem in short order.

This was Vegas' first time to load that magazine and although we had told him about the differences in the magazines during training, he decided to interrupt my game of Minesweeper. After getting ACO's attention, I was able to explain the situation and get the solution up to Vegas. (Note to self: find out how he got that

name.)

Training astronauts can be a real challenge. You're dealing with people who are professional learners. It's what they do. But they all have their own methods of learning and you have to pick up on that style quickly. One of the questions I'm often asked is, "What's it like to train the astronauts?" and my standard answer is usually, "It's really easy; you just have to put the equipment in front of them, point them in the direction you want them to go, and then try to stay ahead of them."

Training astronauts is mostly about letting them train you on how to train them. Some astronauts want a "cookbook" in front of them, and everything you want them to do has to be in the cookbook. "1. Get the film. 2. Get the changing bag. 3. Put the film in the changing bag." This is a good way to operate, but often doesn't work well in dynamic situations. And it's the "off-nominal" things that are usually the most interesting to us as documentary filmmakers.

Some crews like the "show me how it's done, then let me make mistakes" method. You have to really be on your toes with these guys because they can get into some bad habits really quickly if you miss something they're not doing properly.

Then there's the Eager Beaver: "I want to know everything and I'm going to pick your tiny little brain until I get it."

The astronauts all have one thing in common, though: a lot of motivation not to screw this up, which is good. They're quick learners, and almost endlessly curious. They work really hard to master whatever task they have been assigned. From building space stations to shooting film, they always put more than 100 percent of their energy in to it.

Well, back here

in the CSR we continue to monitor the communications loops (we have over a dozen of them punched up) for any word of our camera. A cacophony of chatter spills out of my headset, filling my left ear with NASA alphabet soup. It all melds into so much background noise after a while, and as the night wears on, just staying awake becomes the main challenge. (Hey, time for another game of Minesweeper? Maybe later.)

Then amid the din the "I" word is heard, and I'm jolted back into reality, at least momentarily. But it's just a call from one of our team members in another part of the building to tell us that he's going off console. That's NASA jargon for "it's time for a potty break." Fortunately, not every night on console is filled with excitement.

Start—Programs—Accessories—Games—Minesweeper.

*Space Station 3D* is being filmed in IMAX 3D by *Imax Space Ltd.* for the *National Aeronautics and Space Administration* and will be distributed starting in mid-2002 by *Imax Ltd.* It is sponsored by *Lockheed Martin Corporation*.

James Neihouse is the film's director of photography and astronaut training manager, and reigning Minesweeper champion at *Imax Space Ltd.* He also recently was awarded NASA's Snoopy Award (see *Shorts*, page 20).



Bill Shepard and Sergei Krikalev in the Space Station with the IMAX 3D camera.

Photos: NASA

# THE *LF* EXAMINER INDEX

April 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
04/05/2001	Cyberwor	253,424	45 (30)*	7,178,654	153,173	2,495,401	9,674,055	26	29	16	45
	SAA	128,977	37	1,121,464	0	0	1,121,464	8	4	0	4
	MJTTM	115,798	38	15,744,627	4,206	1,021,862	16,766,489	48	16	3	19
	CDS	101,717	41	10,095,281	78,729	6,389,463	16,484,744	61	15	7	22
	Trex	83,130	55 (46)*	36,675,027	47,852	22,370,225	59,045,252	137	11	12	23
	Nsync	43,403	60	439,400	0	0	502,845	8	13	0	13
	Galapago	30,386	77 (68)*	9,312,815	8,612	3,738,880	13,051,695	77	7	4	11
	IOTS	29,117	83 (70)*	9,253,099	0	4,356,193	13,609,292	100	8	0	8
	TR	21,993	73	16,685,553	11,496	12,258,884	28,944,437	188	1	2	3
	AlienAdv	13,590	81	3,372,431	48,145	4,315,261	7,687,692	84	2	5	7
	E3D	13,132	82	5,372,410	142,997	15,072,742	20,445,152	103	4	12	16
	ATSOT	7,989	94	15,574,793	5,271	19,344,785	34,919,578	281	3	3	6
	AEK	3,186	107 (104)*	13,474,107	20,468	7,095,367	20,569,474	182	4	5	9
	WOC	3,061	105	14,761,230	6,158	18,866,787	33,628,017	307	1	2	3
	MTA	1,778	118	2,100,314	0	463,174	2,563,488	130	2	0	2
4/12/2001	Cyberwor	256,371	33	7,435,025	95,762	2,591,163	10,026,188	27	27	16	43
	SAA	152,682	38	1,274,146	0	0	1,274,146	9	4	0	4
	CDS	128,549	41	10,231,875	83,153	6,473,656	16,705,631	62	18	9	27
	MJTTM	114,585	43	15,859,212	6,402	1,028,264	16,887,476	49	13	3	19
	AllAcces	97,856	48	97,856	0	0	97,856	1	33	0	33
	Trex	43,502	63	36,718,529	29,986	22,400,211	59,118,740	138	11	12	23
	Nsync	37,724	65	477,759	585	41,569	519,387	9	10	3	13
	Galapago	37,668	66	9,350,484	58,033	3,747,492	13,097,976	78	3	4	7
	IOTS	27,161	70	9,280,260	0	4,356,193	13,636,453	101	7	0	7
	TR	26,562	72	16,720,120	3,778	12,265,669	28,985,789	189	1	2	3
	AlienAdv	16,792	84	3,389,223	40,838	4,356,099	7,745,322	85	2	5	7
	ATSOT	12,501	87	15,587,294	5,798	19,350,597	34,937,891	282	3	3	6
	E3D	10,895	89	5,383,305	143,466	15,216,208	20,599,513	104	4	12	16
	Extreme	10,531	90	10,877,667	17,418	11,314,109	22,191,776	104	5	11	16
	AEK	4,500	95	13,478,607	6,642	7,102,009	20,580,616	183	3	5	8
	WOC	3,074	102	14,764,304	13,904	18,880,691	33,644,995	308	1	2	3
	MTA	1,146	108	2,101,534	0	463,174	2,564,708	131	2	0	2
	STTM	1,103	0	11,658	2,528	194,989	206,556	25	1	8	9
4/19/2001	Cyberwor	168,963	45 (33)*	7,603,989	198,913	2,790,076	10,394,065	28	27	15	42
	CDS	163,452	36	10,417,822	104,715	6,857,281	16,999,103	63	18	9	27
	SAA	162,710	37	1,436,857	0	0	1,436,857	10	4	0	4
	MJTTM	129,294	40	15,988,506	31,217	1,059,481	17,047,987	50	16	5	21
	AllAcces	91,402	50 (43)*	189,258	0	0	189,258	2	34	0	34
	Galapago	48,953	87 (53)*	9,399,437	21,596	3,769,088	13,168,525	79	6	3	9
	Trex	47,601	63 (53)*	36,766,130	130,860	22,531,071	59,297,201	139	14	13	27
	Nsync	41,099	55	518,858	21,399	62,968	581,826	10	10	3	13
	TR	26,084	72	16,746,204	4,448	12,270,702	29,016,903	190	1	2	3
	IOTS	22,612	90 (74)*	9,302,872	0	4,356,193	13,659,065	102	7	0	7
	AlienAdv	20,003	74	3,409,226	56,969	4,413,068	7,822,294	86	2	5	7
	ATSOT	10,092	85	15,598,022	5,798	19,360,365	34,958,387	283	3	3	6
	Extreme	10,020	86	10,887,687	31,003	11,343,936	22,231,623	105	5	11	16
	E3D	7,955	92	5,391,260	148,521	15,364,729	20,755,989	105	4	12	16

\* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Wk Ending	Title	Dom Gross	Variety Rank	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens —		
									Dom	Intl	Tot
	AEK	2,736	121 (108)*	13,481,343	5,797	7,107,806	20,589,149	184	3	4	7
	MTA	2,707	108	2,104,241	0	463,174	2,567,415	132	2	0	2
	STTM	2,025	0	13,682	2,453	197,351	211,034	26	1	6	7
	WOC	1,859	111	14,765,965	6,854	18,894,635	33,660,600	309	1	2	3
4/26/2001	SAA	129,753	34	1,566,610	0	0	1,566,610	11	5	0	5
	MJTTM	126,263	38	16,114,769	34,460	1,093,941	17,208,710	51	16	5	21
	CDS	121,845	35	10,545,576	98,940	6,695,803	17,241,379	64	19	10	29
	Cyberwor	121,028	43 (38)*	7,725,016	122,906	2,912,982	10,637,998	29	22	14	36
	AllAcces	73,212	52 (48)*	262,470	0	0	262,470	3	34	0	34
	Trex	58,811	(49)*	36,824,940	86,418	22,617,489	59,442,429	140	12	12	24
	Galapago	28,059	75 (62)*	9,393,685	74,687	3,843,775	13,237,460	80	4	4	8
	Nsync	25,934	64	544,792	0	62,968	607,760	11	10	0	10
	IOTS	21,919	94 (69)*	9,324,791	0	4,356,193	13,680,984	103	7	0	7
	TR	18,039	78	16,756,886	4,303	12,271,221	29,025,107	191	2	2	4
	AlienAdv	12,392	83	3,421,618	47,375	4,460,443	7,882,061	87	2	5	7
	E3D	8,879	87	5,400,139	140,613	15,505,342	20,905,481	106	4	12	16
	Extreme	8,279	88	10,895,966	37,695	11,380,512	22,276,478	106	5	11	16
	ATSOT	5,680	92	15,607,784	4,232	19,364,597	34,978,747	284	3	3	6
	MTA	3,069	103	2,110,687	0	463,174	2,573,861	133	1	0	1
	WOC	2,046	113	14,768,011	6,854	18,906,729	33,674,740	310	1	2	3
	AEK	2,031	118 (111)*	13,483,374	0	7,107,806	20,591,180	185	4	3	7
	STTM	1,905	0	15,588	2,487	199,838	215,426	27	1	6	7

(from **SHORTS** on page 24)

The **New Mexico Museum of Natural History** in Albuquerque opened the first Iwerks 8/70 theater in North America in 1988. Known as the **Dynamax Theater**, the 96-seat house closed in late 1999 when a new 284-seat theater with an Iwerks Linear Loop projector was opened as part of an expansion of the museum. (At about the same time, **Imax Corporation** threatened the museum with a trademark infringement lawsuit if it applied the Dynamax name to the new theater.)

In April the theater was renamed the **Lockheed Martin Extreme Screen Dyna Theater**, becoming the seventh theater to take Iwerks' Extreme Screen™ brand.

### 35mm *Mummy* enhanced for LF

**Universal Studios** has produced a handful of 35mm prints of *The Mummy Returns* that it is marketing as "specially enhanced" for play in IMAX theaters. The prints were struck directly from the master neg and timed one or two points lighter than standard prints. According to Deluxe's **Dash Morrison**, boosting contrast was not necessary. This is intended to improve image quality when projected to widths of 100 feet (33 meters). Similar measures were taken for some of the

prints of *Gladiator* that were run in IMAX theaters last year.

The prints are being shown six theaters in North America: the **Universal Studios IMAX Theatre** in Los Angeles, the **Sony IMAX Theaters** in New York and San Francisco, and the **Famous Players IMAX** theaters in Mississauga, Toronto, and Edmonton.

### *Amazing Journeys* wins award

*Amazing Journeys*, produced by **Graphic Films** and distributed by the **Houston Museum of Natural Science**, has won the first place Golden Camera Award for nature and wildlife films at the U.S. International Film and Video Festival. The film was directed by **George Casey** and produced by **Paul Novros**.

The award will be presented at a banquet at the Marriott Downtown Hotel in Chicago on June 8.

### San Antonio gets second IMAX

The **IMAX Theater Rivercenter** in San Antonio, TX, has opened a second IMAX auditorium—this one a 3D/SR—under the same roof. The original theater is a 426-seat house that opened in 1988 to show the signature film, *Alamo: The Price of Freedom*. The new theater features 325 seats

and a screen 50x66 feet (15x20 meters). A newly refurbished lobby serves both theaters.

Only two other locations in the world have two LF theaters in the same building: **Kennedy Space Center** in Florida and the **Auto & Technik Museum** in Speyer, Germany.

### AMPAS seeks film scholars

The **Academy of Motion Picture Arts and Sciences** has announced that it will award two US\$25,000 grants to scholars who propose new works of film scholarship "encompassing some aspect of theatrical motion picture art, science, commerce, history, or theory." The projects can be books, multimedia presentations, curatorial projects, electronic disks or Web sites, but not films or television programs.

The Academy's first scholarship grants were awarded in 2000 to Tino Balio for a book on foreign films and Donald Crafton for a book on animation in the 1930s.

Proposals must be submitted by August 31. More information and application forms can be found at [www.oscars.org/foundation/filmscholars](http://www.oscars.org/foundation/filmscholars).



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert M. Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); post-production supervisor: Michael Tingle; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, John Wilcox. Cast: Maria Bello. **Release: June.**

— Film is complete.

— Opening in selected theaters in June. Worldwide roll-out in September.

### Origins of Life

Productions Dussart, Productions de La Géode; distributor: XLargo (Europe, Middle East, Africa); director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coulais; producer: Groupe 47; executive producer: Bertrand Dussart. **Release: June.**

— Principal photography is complete.

— Editing is under way.

— Having first industry screening at Euromax meeting in May. Will premiere at La Géode in Paris, June 26.

### Bears (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: David Lickley; script: Alexander Low; director of photography: Sylvain Brault; composer: Violaine Corradi; sound design: Michel Bordeleau; editor: James Lahti; line producer: Robert Wilson-Smith; producer: Goulam Amarsy; supervising producer: James Marchbank; co-executive producer: Ed Capelle; executive producer: Chris Palmer. **Release: July.**

— Picture is locked.

— Sound mixing and CGI will be completed this month.

— "Beta" version premieres at Science North, Sudbury, ON, in May. General release this summer.

### Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; narration writer: Mose Richards; score: Cliff Eidelman; visual effects supervisor: John F. Schlag; writer, co-producer: Almut Saygin; producer: Jan Herrmann. **Release: Summer.**

— Film is complete.

— Having first industry screenings at Euromax meeting in May. Will be shown at LFCA conference in Los Angeles this month.

### Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. **Release: October.**

— February–April: Filmed race horses and event horses in Victoria and NSW, Australia.

— Principal photography is complete.

### The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; score: Anne Dudley; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). **Release: October.**

— Picture is locked.

— Digital and optical work is in progress. Sound preparation taking place in London and Toronto.

— World premiere at the Science Museum in London, Oct. 10.

### Music Country (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Biscaglia. Cast: The Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: fall.**

— Principal photography is complete.

— Post production has been delayed pending resolution of a legal dispute. (See *The Biz*, page 4.)

### Roar of Power

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge. **Release: Fall.**

— Filmed lions over 18 months in 1999–2000.

— Principal photography is complete.

— Preparing to begin 100% digital post.

### Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Mugen Distribution (America, Australia, New Zealand), First E (Europe), Sky East (Asia); director: Marc Fafard; director of photography: Steve Howell; producer: Carl Samson. **Release: November.**

— March–April: Filmed actors in a Miami studio.

— April: Flight simulators in Montreal.

— May: BASE jumping off fjords in Norway.

### Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. **Release: November 2001.**

— Film recording is complete.

— Summer: sound mixing.

— Will be shown at GSTA in September.

### Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producer: Jeff Simon; director of photography: Jeff Simon; writer: Alan Ternes. **Release: late 2001.**

— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.

— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

### Beauty and the Beast\*

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Wolvertson; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: producer: Don Hahn. **Release: January 2002.**

— Disney Feature Animation is digitally enhancing and reformatting the 1991 film for 15/70 and 8/70 release.

### Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70. 20 min. **Release: February 2002.**

— The film is complete, but technical delays at the client institution will delay the film's opening until February 2002.

### Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. **Release: March 2002.**

—February–March: Shot in Fiji.

—May–June: Shooting in Tahiti and Rangiroa.

### India: Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. **Release: March 2002.**

— April–May: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajasthan.

— June: shooting in Canada with trained tigers.

CRA  
ndia  
KilimanL&C  
Pulse

JGWC

ALBT  
GTRAP  
SS3DUFOs  
WGVOTA  
SFI  
Manatee

SU

ND

AH

Yosemite

**Kilimanjaro: Mountain of Many Faces**

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

— Principal photography is complete.

— June: Final pickups.

— Editing has begun.

**Lewis and Clark (wt)**

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

— Second unit shooting in Montana and Oregon through spring.

— Editing has begun.

**Pulse: A Stomp Odyssey**

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: April 2002.

— Summer: Additional filming in locations to be determined.

**Jane Goodall's Wild Chimpanzees**

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

— March: Additional shooting in Africa.

**Australia: Land Beyond Time**

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: summer 2002.

— March–May: Twelve Apostles volcanic formation on Victoria coast, koalas on Kangaroo Island.

— Summer: Editing will begin.

**Gulliver's Travels**

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.

— Animation is in progress.

**Rendez-vous à Paris**

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. Release: 2002.

— Have filmed aerial sequences over Provence.

— Summer: filming in Paris and Brittany.

**Space Station 3D**

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: mid-2002.

— March: Filmed astronauts in Neutral Buoyancy Lab in Houston, Shuttle launch from the ground, and on orbit with cabin camera.

— April: Filmed activities inside and outside the International Space Station.

— June: Last space mission to be filmed.

— Summer: Ground shooting continues.

**Volcanoes of the Abyss\* (wt)**

A look at the extraordinary life forms found in the extreme conditions of pressure and temperature near volcanic vents on the ocean floor.

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Rich Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producers: Alex Low, James Cameron. Release: September 2002.

— Filmed test footage with Alvin submersible off the coast of San Diego late last year.

— Summer: filming near the Azores, Portugal, Bermuda, and in the Mariana Trench in the Pacific Ocean, the deepest point in the world.

**Straight Up: Adventures in Vertical Flight**

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: David Douglas, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

— May–June: Shooting maintenance of high volt-

age power lines by helicopter in Pennsylvania; flight of Pitcairn Autogyro, U.S. Marine Corps extraction exercises using Cobra and Sea Dragon helicopters.

— Additional shooting will continue through January 2002.

**Manatee:****The Forgotten Mermaid\***

The Florida manatee, which is said to have given rise to the myth of mermaids, could be extinct within a decade. The film examines this gentle creature and efforts being made to save it.

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.

— February: filmed wild manatees and rescue, rehabilitation, and release of injured manatees on the west coast of Florida.

— December: Will film at research facilities and capture additional footage of wild manatees.

**Natural Disasters**

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: late 2002.

— Have filmed various earthquakes and volcanoes for the last decade.

— April: Filmed flooding of Mississippi River in Davenport, IA.

— May–June: Will film scientists studying tornadoes in Colorado and "Tornado Alley" in the U.S. Midwest.

— Editing has begun.

Not actively in production:

Loch Lomond, Legend of the Loch

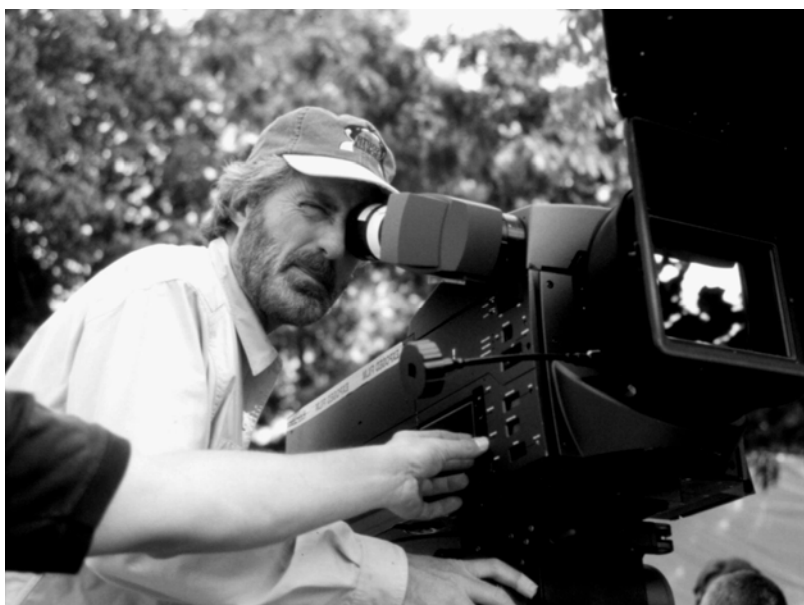
UFOs: Science or Science Fiction?

The World's Game

Search for Infinity

Yosemite

Avalanche Hunter



Reed Smoot, seen here filming for the BBC's *The Human Body*, will receive the Kodak Vision Award at the LFCA Conference. (See page 1.)

Photos: BBC

# Bookings: May 2001 by Film

## 686 bookings of 80 films in 249 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg ISA	9/15/00	9/30/01	Amazon	Memphis Muv	4/6/01	7/12/01	ChanJian Closed CV	Miami Imx	2/9/01	7/31/01
	Dublin Reg	1/1/01	12/31/01		Miami Imx	4/6/01	7/12/01		Myrtle Beach	6/1/00	5/31/01
	Dusseldorf NeUe	7/31/00	7/30/01		Nashville Reg	4/6/01	7/12/01		Oslo	1/20/01	6/30/01
	Mumbai	3/23/01	3/22/02		New York Sony	4/6/01	7/12/01		Philadelphia	4/5/01	9/30/01
	Oslo	12/1/00	6/1/01		Nyack Imx	4/6/01	6/28/01		Puebla	1/2/01	6/30/01
	Oulu	5/1/01	4/30/02		Ontario Edw	4/6/01	7/12/01		San Francisco Sony	11/15/00	7/31/01
	Stockholm	3/1/00	8/30/01		Oslo	4/25/01	7/31/01		Seattle PSC 2	4/6/01	7/1/01
	Sudbury	5/1/00	6/30/01		Sacramento Imx	4/6/01	7/29/01		Seoul	1/13/01	6/30/01
	Taipei AM	7/1/00	6/30/01		San Francisco Sony	4/6/01	7/12/01		Sudbury	5/5/01	10/31/01
	Warsaw IT	9/7/00	3/7/02		Seattle PSC 1	5/4/01	9/6/01		Sydney Imx	12/24/99	5/30/01
Africa	Branson	4/15/01	12/31/01	ATSOT	Tampa Reg	4/6/01	8/21/01	Cyberwor	Tulsa Cmk	3/9/01	6/30/01
	Charleston SC	2/13/01	7/15/01		Valencia Edw	4/6/01	7/12/01		Valencia Spn	5/1/00	6/30/01
	Jersey City	10/7/00	6/1/01		Wash NMNH	4/6/01			Victoria	9/1/00	6/1/01
	Kuwait City	12/25/00	12/24/01		Woodridge Cmk	4/6/01	7/12/01		Wash NMNH	4/6/01	8/31/01
	Malta	2/01	2/27/02		Hague	2/1/01	7/31/01		Woodridge Cmk	1/12/01	6/30/01
	Menlyn ISA	3/9/01	9/30/01		Indianapolis CMI	11/10/00	6/10/01		Vancouver SW	2/01	10/01
	Roanoke	1/20/01	6/29/01		Lucerne	3/1/01	8/31/01		Indianapolis WR	1/15/01	7/15/01
	Townsville	11/00	5/01		Norwalk	1/12/01	6/14/01		Bogota	3/29/01	9/10/01
	Vancouver Imx	9/00	4/02		Tampa MOSI	11/17/00	5/24/01		Copenhagen	9/2/98	
					Amneville Gau	6/1/00	6/30/01		Fort Worth	10/1/00	10/1/03
AIWC	Adelaide Imx	1/21/01	7/21/01	BP	Bangkok	10/26/00	6/30/01		Hampton	1/8/99	12/31/01
	Auckland	2/5/01	9/1/01		Cathedral City	6/27/00	5/6/01		Kuala Lumpur NP	3/15/01	3/14/02
	Brisbane Imx	1/21/01	7/21/01		Melbourne Imx	8/27/00	5/30/01		Rochester Cmk	1/1/01	6/30/02
	London BFI	5/1/01	10/31/01		New York Sony	5/1/00	12/31/01		Saint Louis SC	5/1/01	9/2/01
	Los Angeles CSC	5/12/00	5/11/01		Tulsa Cmk	2/2/01	6/30/01		San Jose	10/12/00	10/11/02
	Los Angeles Univ	5/24/01			Ankara	1/22/00			Apple Valley Imx	12/15/00	6/15/01
	Perth Imx	11/1/00	6/1/01		Boise Edw	1/1/01	9/30/01		Auckland	4/4/01	9/30/01
	Portland	5/24/01	10/1/01		Copenhagen	4/1/99	5/15/01		Bangkok	12/5/00	6/30/01
	Vancouver Imx	2/23/01	9/01		Fresno Edw	1/1/01	9/30/01		Berlin CS	11/16/00	5/10/01
	Vienna	4/6/01	7/5/01		London SM	10/2/00	10/1/01		Berlin Disc	11/10/00	5/9/01
AJ	Charlotte	11/24/00	6/1/01	CDS	Montpellier Gau	5/1/00	12/31/01		Bochum NeUe	3/8/01	3/7/02
	Pittsburgh	3/3/01	7/13/01		Mumbai	3/23/01	3/22/02		Boise Edw	10/13/00	5/17/01
	Saint Louis SC	1/15/01	5/3/01		Oslo	5/1/99	5/31/01		Bradford	3/1/01	2/28/02
	Sudbury	1/8/01	5/1/01		San Jose	5/4/00	5/3/03		Brisbane Imx	3/1/01	8/31/01
	Taipei MCRC	1/1/01	12/31/01		Valencia Edw	1/1/01	9/30/01		Bristol	10/20/00	10/19/01
	Vienna	1/26/01	7/5/01		Vienna	12/8/00	12/31/01		Dearborn	10/6/00	10/6/01
	Hibbing	3/2/01	5/22/01		Warsaw IT	9/7/00	9/7/01		Fort Lauderdale	10/6/00	10/6/01
	Kyoto	3/21/98	2/28/02		Baltimore	2/2/01	6/30/01		Frankfurt NeUe	3/8/01	3/7/02
	Memphis Pink	2/24/01	6/29/01		Bangkok	4/6/01	10/6/01		Fresno Edw	11/17/00	5/17/01
	Syracuse	11/00			Barcelona	5/4/01	5/5/02		Halifax	4/12/01	8/11/01
Alaska	Tampa MOSI	9/1/00	9/01	AlienAdv	Berlin CS	1/15/00	6/30/01		Kuwait City	12/25/00	12/24/01
	Tsuruga	4/1/01	6/30/01		Boise Edw	5/18/01	7/31/01		Las Vegas Imx	11/17/00	5/17/01
	Vancouver Imx	5/4/01	9/01		Brussels	1/1/01	6/30/01		London BFI	10/20/00	10/19/01
	Auckland	11/00	11/01		Calgary FP	3/23/01	6/30/01		London ONT	11/10/00	5/10/01
	Berlin CS	2/00	6/01		Cathedral City	11/1/00	5/6/01		London SM	10/20/00	10/19/01
	Dusseldorf NeUe	1/18/01	5/1/01		Charleston SC	4/1/01	9/30/01		Manchester UCI	11/10/00	5/9/01
	Hampton	1/12/01	5/30/01		Chicago NP	1/12/01	7/31/01		Melbourne Imx	3/1/01	9/30/01
	Houston Edw	3/1/01	7/31/01		Dearborn	8/25/00	5/3/01		Montpellier Gau	1/1/01	12/31/03
	Perth Imx	3/15/01	8/30/01		Fresno Edw	5/18/01	7/31/01		Osaka Sun	12/1/00	5/31/01
	Poitiers 870 3D	2/1/00	2/1/02		Harrisburg	3/10/01	6/30/01		Oslo	11/29/00	11/29/01
AllAcces	Quebec	3/15/01	7/31/01	Lincolnshire Reg	Hong Kong	4/1/01	11/30/01		Quebec	11/10/00	5/10/01
	Sydney Imx	11/00	11/01		Honolulu Con	1/26/01	5/31/01		Sacramento Imx	12/15/00	6/15/01
	Kansas City Zoo	4/6/01	7/12/01		Jersey City	4/4/01	9/3/01		Seattle PSC 2	11/10/00	5/10/01
	King of Prussia UA	4/6/01	6/29/01		Kaohsiung	1/3/01	6/30/01		Sydney Imx	3/1/01	9/30/01
	Los Angeles Univ	4/6/01	7/12/01						Tempe Imx	1/31/01	7/30/01
	Lucerne	4/25/01	7/31/01								



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>DIA</b>	Tokyo IMAX	12/2/00	7/6/01	<b>Everest</b>	Regina	5/21/01	12/31/01	<b>GP HaunCast</b>	Montreal FP	2/9/01	6/14/01
	Toronto OSC	11/10/00	5/3/02		Sakai	4/1/01	9/30/01		Paris Geo	2/27/01	8/31/01
	Tsuruga	1/1/01	5/31/01		Tijuana	2/15/01	6/30/01		Stockholm	9/00	12/31/01
	Vancouver Imx	10/6/00	5/3/01		Tokyo ISEC	3/1/01	9/30/01		Taipei AM	3/30/01	9/30/02
	Virginia Beach	11/24/00	9/30/01		Tondabayashi	4/18/01	10/1/01		Barcelona	11/99	
	Wuerzburg	12/15/00	12/14/01		Valencia Spn	12/1/00	6/30/01		Addison Mar	2/23/01	7/31/01
	Yokohama SC	3/3/01	3/23/02		Goteborg	4/21/01	10/20/01		Berlin CS	4/5/01	10/31/01
	Boise Edw	1/1/01	12/31/01		Karuizawa Sei	4/1/01			Berlin Disc	4/5/01	10/31/01
	Columbus COSI	11/11/00	5/31/01		La Coruna	11/1/00	10/31/01		Buffalo Reg	2/23/01	7/31/01
	Fresno Edw	1/1/01	12/31/01		Las Palmas	7/1/00	6/30/01		Buford Reg	2/23/01	7/31/01
	Houston SCH	1/18/93	7/12/02		Malta	12/6/00			Chicago NP	2/23/01	7/31/01
	Huntsville	1/1/00	12/31/01		Manchester UCI	4/6/01	4/5/02		Columbus Mar	2/23/01	7/31/01
	Hutchinson	10/7/85	6/18/01		Niagara	3/20/01	10/4/01		Dallas Cmk	2/23/01	7/31/01
	KSC 1	7/21/85			Norwalk	6/30/00	6/14/01		Dublin Reg	2/23/01	7/31/01
	Valencia Edw	1/1/01	12/31/01		Sandton ISA	3/9/01	9/29/01		Edmonton FP	2/23/01	7/31/01
<b>DIS</b>	Cathedral City	2/1/01	7/31/01	<b>Extreme</b>	Tempe Imx	3/9/01	7/13/01	<b>HC HCBTD HD</b>	Irvine Edw	2/23/01	7/31/01
	Houston SCH	7/30/94	7/12/02		Vancouver Imx	2/23/01	9/01		Langley FP	2/23/01	7/31/01
	Huntsville	10/1/98	12/31/01		Auckland	9/15/99			Lincolnshire Reg	2/23/01	7/31/01
	Manchester UCI	11/10/00	11/9/01		Barcelona	5/14/99			Los Angeles Univ	2/23/01	7/31/01
	Tampa MOSI	11/11/98			Berlin Disc	5/2/00	10/01		Mississauga FP	2/23/01	7/31/01
<b>Dolphins</b>	Tokyo IMAX	3/3/01	7/6/01		Bristol	1/20/01	7/01		Montreal FP	2/23/01	7/31/01
	Barcelona	10/15/00	10/14/01		Honolulu Con	8/18/00	8/17/02		Myrtle Beach	2/23/01	7/31/01
	Columbus COSI	12/15/00	5/31/01		Madrid	6/22/00	6/22/01		Nashville Reg	2/23/01	7/31/01
	Denver MNH	3/10/00	5/31/01		Malta	12/6/00	12/7/02		New Rochelle Reg	2/23/01	7/31/01
	Fort Lauderdale	4/16/01	10/6/01		Manchester UCI	11/10/00	5/10/01		New York Sony	2/23/01	7/31/01
	Galveston	3/7/01	9/9/01		Munich	4/12/99			Ontario Edw	2/23/01	7/31/01
	Glasgow	10/5/00	10/4/01		Regina	9/29/00	9/28/01		San Francisco Sony	2/23/01	7/31/01
	Halifax	5/21/01	11/24/01		Speyer Imax	5/1/00			Toronto FP	2/23/01	7/31/01
	Huntsville	1/10/01	2/1/02		Spokane	12/15/00	6/01		Valencia Edw	2/23/01	7/31/01
	Laie	5/1/01	4/30/04		Sydney Imx	2/16/01	8/01		Woodbridge FP	2/23/01	7/31/01
	Leon Exp	4/1/01	5/15/01		Tijuana	11/4/00	5/4/01		Woodridge Cmk	2/23/01	7/31/01
	London BFI	4/1/01	9/30/01		Vancouver Imx	5/4/01	9/01		Alamogordo	4/1/00	9/30/01
	Los Angeles CSC	10/20/00	6/30/01		Yellowstone	11/1/99	10/31/02		San Simeon		
	Madrid	3/15/00	3/14/02	<b>Fantasia FEOC FITS Galapago</b>	Tampa Reg	3/2/01			Dallas Cmk	1/1/01	6/30/02
	Memphis Pink	11/4/00	6/29/01		Taichung NMNS	3/20/01	6/20/01	<b>HH</b>	Sinsheim	5/15/98	
	Mexico City Pap	10/1/00	5/31/01		Poitiers MC	2/5/00	5/2/01		Honolulu Con	5/1/00	10/31/01
	Montpellier Gau	11/1/00	10/31/01		Addison Mar	6/23/00	12/31/01		Xalapa	2/1/01	8/1/01
	Montreal VP	9/1/00	8/01		Apple Valley Imx	5/1/00	12/31/01	<b>IA</b>	Bochum NeUe	5/24/01	8/31/01
	Philadelphia	1/15/01	7/15/01		Bochum NeUe	9/1/00	8/31/02		Valencia Spn	12/1/00	9/30/01
<b>E3D</b>	Reno Fleisch	1/5/01	6/30/01		Chattanooga	8/26/00	9/15/01	<b>IOTS</b>	Buffalo Reg	12/15/99	12/31/01
	Rochester MSC	11/3/00	10/31/01		Columbus Mar	12/1/00	12/31/01		Galveston	3/1/01	6/30/01
	San Antonio 2D	1/1/01	8/01		Honolulu Con	5/1/00	5/1/01		Lincolnshire Reg	1/1/01	12/31/01
	San Simeon	12/10/00	5/15/01		Houston Edw	1/5/01	6/21/01		Lubbock	2/2/01	8/1/01
	Sandton ISA	3/9/01	3/8/02		Irvine Edw	1/5/01	6/21/01		Nashville Reg	1/1/01	12/31/01
	Sandy	11/10/00	5/10/01		Las Vegas Imx	5/5/00	5/5/01	<b>ITD</b>	Omaha	3/1/01	8/31/01
	Stockholm	10/1/00	3/31/02		New Orleans	3/1/01	6/30/01		Rochester Cmk	3/1/01	3/1/02
	Syracuse	9/6/00			Sasebo	3/1/01	5/31/01		Seattle Dome	3/1/01	2/28/02
	Tijuana	5/5/01	11/4/01		Sinsheim	3/10/01	3/9/02		Taipei MCRC	7/1/00	6/30/01
	Victoria	3/1/01	9/15/01		Taichung NMNS	1/1/01	12/31/01		Toronto OSC	1/28/00	7/15/01
	Ankara	7/1/00			Valencia Edw	1/5/01	6/21/01		Apple Valley Imx	7/15/00	12/31/01
	Barcelona	5/11/00	5/01		Vancouver Imx	5/4/01	9/01		Baltimore	10/6/00	10/5/02
	Berlin Disc	2/26/99	12/31/01		Wash NMNH	10/27/99			Chattanooga	4/1/97	5/3/01
	Brisbane Imx	3/15/01	7/31/01	<b>GC</b>	Winnipeg	3/1/01	6/1/01		Fresno Edw	10/2/00	10/1/01
	Frankfurt NeUe	6/00	6/30/01		Woodridge Cmk	6/23/00			Harrisburg	9/9/99	
	Goteborg	3/14/01	12/14/01		Grand Canyon	11/1/99	2/28/02		Irvine Edw	5/1/00	12/31/01
	King of Prussia UA	5/25/01	11/30/01		Karlshamn	9/1/00	9/1/01		Kuwait City	12/25/00	12/24/01
	London BFI	5/1/00	5/01		Munich	4/2/01	4/1/02		Lincolnshire Reg	6/1/00	8/31/01
	Madrid	10/00	10/01		Pitea	6/3/00	6/3/01		Los Angeles Univ	6/17/00	6/16/01
	Munich	1/15/01	3/31/02		Saint Louis Arch	12/1/00	5/25/01		Madrid	5/5/99	6/4/01
	Perth Imx	12/00	6/30/01		San Jose	6/1/00	6/1/02		New Rochelle Reg	1/1/01	12/31/01
	Strasbourg UGC	11/29/00	11/28/01		Taejon Earth	9/1/00	9/1/01		Ontario Edw	5/1/00	12/31/01
<b>E3Dcc</b>	Aguascalientes	10/00	5/01	<b>GF</b>	Charlotte	9/16/99	8/15/01		Oslo	12/1/00	6/1/01
	Alamogordo	5/25/01	11/30/01		Hull	3/1/01	6/30/01		Providence Imx	10/7/00	10/6/03
	Calgary SC	12/1/00	12/1/01		Reno Fleisch	11/17/00	12/31/01		Rochester Cmk	6/1/00	6/1/02
	Copenhagen	12/1/00	12/1/01		Sudbury	1/00	12/02		San Antonio 2D	3/1/01	5/31/01
	Kofu	2/1/01	9/30/01	<b>GN</b>	Vantaa	9/1/00	8/31/01		San Francisco Sony	6/16/99	6/16/01
	Pitea	1/15/01	6/30/01		Calgary FP	2/14/01	6/14/01		Sinsheim	5/15/98	5/20/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>JAC</b>	Tampa Reg	3/15/01	3/1/02	<b>MJTTM</b>	Villahermosa	11/1/00	5/31/01	<b>MOF</b>	Huntsville	1/10/01	1/9/02
	Tulsa Cmk	6/1/00	6/30/02		Atlanta FMNH	3/30/01	9/30/01		Oklahoma City	3/01	5/01
	Atlanta FMNH	3/16/01	9/15/01		Auckland	10/18/00	7/18/01		Pensacola	11/8/96	
	Birmingham	3/24/01	9/23/01		Baltimore	1/27/01	9/1/01	<b>MTA MTM</b>	Kansas City Sci	7/1/00	5/31/01
	Calgary Imx	3/15/01	9/14/01		Barcelona	5/3/01	5/2/02		Addison Mar	9/1/00	9/1/01
	Cape Town ISA	5/14/01	11/13/01		Cathedral City	5/5/00	5/01		Houston SCH	6/28/97	12/31/01
	Charlotte	3/23/01	9/22/01		Charleston SC	12/15/00	6/15/01		King of Prussia UA	1/1/01	12/31/03
	Chicago MSI	3/9/01	9/8/01		Chicago MSI	5/5/00	5/01		San Jose	5/4/00	5/3/03
	Cincinnati	3/9/01	9/8/01		Dayton	2/2/01	10/2/01		Toronto OP	3/1/01	7/31/04
	Cleveland	3/9/01	9/8/01		Dearborn	2/9/01	8/9/01	<b>MWH</b>	Woodridge Cmk	1/1/01	6/30/02
	Copenhagen	4/6/01	10/5/01		Edmonton FP	12/1/00	6/1/01		Bochum NeUe	5/3/01	10/01
	Detroit	5/15/01	11/14/01		Harrisburg	11/11/00	5/11/01		Munich	4/4/01	9/01
	Duluth	3/23/01	9/22/01		Hastings	3/14/01	9/14/01		Speyer Imax	4/11/01	9/01
	Fort Worth	3/9/01	9/8/01		Hull	3/1/01	7/1/01		Vienna	1/26/01	7/01
	Hague	4/1/01	9/1/01		Hutchinson	12/15/00	6/15/01	<b>Niagara</b>	Bandung	9/1/00	8/31/02
	Harrisburg	5/31/01	11/30/01		Karuizawa Sei	4/1/01			Beijing	12/31/00	12/30/01
	Houston MNS	5/24/01	11/21/01		London ONT	3/2/01	9/2/01		Niagara	7/1/86	
	Huntsville	5/26/01	9/5/01		Malta	5/17/01	9/7/01		San Jose	6/1/00	6/1/02
	Hutchinson	3/16/01	9/15/01		Monrovia Krik	3/30/01	8/30/01		Tianjin	1/1/01	12/31/01
	Indianapolis CMI	3/16/01	9/15/01		Perth Imx	12/7/00	6/7/01	<b>Nsync</b>	Columbus COSI	3/01	9/01
	Irvine Edw	3/30/01	9/29/01		Philadelphia	2/2/01	9/29/01		Dallas Cmk	3/2/01	9/2/01
	Jersey City	3/14/01	3/02		Quebec	3/14/01	6/18/01		Fort Lauderdale	3/27/01	
	Kansas City Zoo	3/23/01	9/22/01		San Diego RHF	4/6/01	12/31/01		Hampton	2/9/01	8/9/01
	Little Rock	3/24/01	9/23/01		Sandusky	5/6/01	10/28/01		Hartford Crn	4/27/01	
	Los Angeles CSC	3/16/01	9/15/01		Shakopee	5/11/01	9/14/01		Houston Edw	2/2/01	
	Louisville	5/1/01	9/1/01		Shreveport	11/11/00	5/11/01		Irvine Edw	2/2/01	8/9/01
	Lubbock	4/13/01	10/12/01		Stockholm	9/22/00	9/21/02		Kansas City Sci	2/2/01	8/20/01
	Miami Imx	3/15/01	9/14/01	<b>MOE</b>	Wash NASM	5/5/00	7/01		Langley FP	2/9/01	8/9/01
	Milwaukee	3/30/01	9/29/01		Baltimore	5/20/99	6/30/01		Ontario Edw	2/9/01	8/2/01
	Montreal VP	4/26/01	10/25/01		Bandung	9/1/00	8/31/02		Santa Clara	3/27/01	
	Myrtle Beach	3/16/01	9/15/01		Barcelona	4/26/99	6/30/01		Toronto FP	3/01	9/01
	Oklahoma City	3/11/01	9/10/01		Boston MOS	1/1/01	6/15/01		Toronto OP	2/2/01	8/2/01
	Ontario Edw	3/30/01	9/29/01		Bristol	8/7/00	7/24/01		Valencia Edw	2/9/01	8/9/01
	Pensacola	3/10/01	9/9/01		Brussels	1/1/01	6/30/01		Woodbridge FP	2/2/01	8/2/01
	Pittsburgh	4/7/01	8/3/01		Calgary FP	3/31/01	7/30/01	<b>OG OMATS</b>	Woodridge Cmk	3/2/01	9/2/01
	Portland	3/16/01	9/15/01		Cape Town ISA	3/5/01	2/28/03		Gurnee	4/14/01	10/28/01
	Quebec	3/1/01	9/1/01		Corpus Christi	3/15/01	2/14/02		Barcelona	5/12/00	5/10/01
	Regina	3/15/01	9/14/01		Dallas SP	9/00	5/01		Mexico City Pap	1/1/01	8/31/01
	San Antonio 2D	3/16/01	9/15/01		Fort Worth	1/1/01	7/1/01		Montpellier Gau	8/31/00	9/30/01
	San Diego RHF	3/16/01	9/3/01		Glasgow	2/9/01	9/7/01		Montreal FP	8/15/99	
	San Jose	5/24/01	10/4/01		Hague	10/12/00	6/11/01	<b>OO</b>	Norwalk	1/12/01	6/14/01
	Seattle PSC 1	11/23/00	5/22/01		Hastings	12/5/00	6/12/01		Taipei AM	7/15/00	7/14/01
	Shreveport	3/17/01	9/16/01		Houston MNS	2/10/01	5/24/01		Atlanta FMNH	5/25/01	11/25/01
	Singapore SC	4/1/01	9/30/01		Indianapolis CMI	7/14/00	6/15/01		Dallas SP	5/25/01	
	Spokane	3/30/01	9/29/01		Las Vegas Imx	12/00	6/30/01		New York AMNH	1/13/01	7/12/01
	Syracuse	3/24/01	9/23/01		Manchester UCI	11/10/00	12/31/01		Orlando SC	3/10/01	10/9/01
	Tampa MOSI	5/25/01	11/15/01		Milwaukee	10/28/00	5/1/01		Poitiers Imax	2/1/01	2/28/02
	Toronto OP	3/15/01	9/14/02		Mobile	1/1/01	5/31/01		San Diego NHM	3/31/01	
	Valencia Edw	3/30/01	9/29/01		Munich	4/2/01	4/1/02		Singapore SC	3/6/01	8/5/01
	Vancouver Imx	11/29/00	5/28/01		New Orleans	6/1/00	5/23/01		Tampa MOSI	3/16/01	8/30/01
	Vienna	4/6/01	7/5/01		Oakland	2/15/01	8/15/01	<b>ROF</b>	Wash NMNH	9/12/00	11/13/02
	Wash NMNH	3/8/01	9/7/01		Orlando SC	3/1/01	8/30/01		Harrisburg	1/1/01	6/1/01
<b>L5</b>	Baltimore	5/25/01	12/31/01		Oslo	3/20/01	9/19/01		Mobile	9/20/00	6/1/01
	Berlin Disc	8/15/00	8/14/01		Paris Geo	5/18/00	6/24/01		Roanoke	11/24/00	6/29/01
	Bochum NeUe	8/26/99	8/25/01		Pitea	3/1/01	2/28/02		Vienna	4/6/01	7/5/01
	Dusseldorf NeUe	8/26/99	8/25/01		Portland	11/1/00	6/30/01	<b>RSATM</b>	Cathedral City	10/1/98	10/30/01
	Nyack Imx	2/1/01	5/1/04		San Jose	2/8/01	12/31/02		Fresno Edw	4/6/01	7/20/01
	Ontario Edw	5/1/00	12/31/01		San Juan Mega				Halifax	1/22/01	7/21/01
	Sinsheim	10/26/96	5/20/01		Sandton ISA	3/5/01	2/28/03		Irvine Edw	9/15/00	10/31/01
<b>LB</b>	Chattanooga	5/3/96			Speyer Imax	2/1/01	7/31/01		Memphis Muv	3/1/01	6/23/01
	Sinsheim	6/98	5/20/01		Stockholm	12/00			Victoria	5/4/01	7/31/01
<b>LS</b>	Addison Mar	9/1/00	8/31/01		Strasbourg UGC	11/29/00	11/28/01		Warsaw IT	9/6/00	9/5/01
	Cedar Rapids	3/23/01	6/30/01		Sudbury	1/1/01	9/1/01	<b>RTW S&amp;R</b>	Santa Clara	3/1/01	10/1/01
	Dwingeloo	5/1/01	4/30/03		Vancouver Imx	12/00	6/01		Cathedral City	10/1/98	10/30/01
	Jakarta	6/5/00	6/4/01		Vancouver SW	9/10/99	6/01		Dallas Cmk	5/1/00	5/1/02
	Karlshamn	1/15/01	9/15/01		Vienna	4/6/01	7/5/01		Honolulu Con	5/1/00	5/1/01
	Manchester UCI	11/10/00	5/9/01		Wuerzburg	4/16/01	12/31/01		Kaohsiung	7/1/00	6/30/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>SAA</b>	London ONT	5/1/00	8/30/01	<b>TR</b>	Puebla	11/6/00	5/5/01	<b>TRF</b>	London ONT	10/1/00	6/1/01
	Munich	10/14/99	11/30/01		Warner Robins	7/92			Shreveport	10/00	6/01
	Quebec	4/1/00	3/31/02		Wash NASM	7/1/76		<b>TTL</b>	Bogota	11/29/00	5/29/01
	Santa Clara	5/24/01	7/31/01		Alamogordo	7/1/99	8/31/01	<b>UGs</b>	Seattle PSC 1	4/1/01	8/31/01
	Tulsa Cmk	5/1/00	5/1/01		Buffalo Reg	4/20/01	7/31/01		Ankara	5/01	
	Woodridge Cmk	5/1/00	5/1/01		Glasgow	2/9/01	10/9/01		Oslo	12/15/00	12/15/01
	Boston MOS	2/16/01	10/31/01	<b>Trex</b>	Saint Paul	3/30/01	8/31/01	<b>WABOS</b>	Sinsheim	4/7/00	
	Dallas SP	2/11/01	8/30/02		Shreveport	3/30/01	9/30/01		Valencia Spn	5/1/00	5/31/01
	Houston MNS	2/10/01	9/3/01		Amneville Gau	3/28/01	3/27/02	<b>WAMnv</b>	Ichikawa	4/1/01	7/31/01
<b>SC</b>	New York AMNH	2/10/01	9/30/01		Ankara	1/22/00			Montpellier Gau	3/21/01	4/23/02
	Birmingham	1/20/01	5/25/01		Barcelona	10/99			Paris Geo	2/1/00	
<b>SE</b>	Toronto OSC	3/6/98	3/31/02		Boston MOS	12/16/00	6/14/01	<b>Whales</b>	Denver MNH	3/2/01	10/01
<b>Solarmax</b>	Jersey City	10/7/00	9/01		Bradford	4/5/99	12/31/01		Galveston	3/9/01	6/15/01
	Kansas City Zoo	1/13/01	9/30/01		Bristol	4/6/01	4/5/02		Menlyn ISA	3/30/01	9/30/01
<b>SOLOE</b>	Oakland	9/15/00	9/14/01		Brussels	9/1/00	6/30/01		San Juan Mega		
	Reno Fleisch	9/15/00	5/5/01		Buford Reg	8/13/99	12/31/01	<b>Wildfire</b>	Sioux Falls	12/16/00	5/25/01
	Toronto OSC	1/01	6/30/01		Cape Town ISA	3/1/01	5/31/02		Columbus COSI	9/1/00	9/1/01
	Vancouver SW	11/00	6/01		Charleston SC	9/1/00	2/1/02	<b>WOC</b>	Spokane	8/1/00	12/15/02
	Bristol	4/1/00			Colorado Springs Cmk	9/10/00	12/31/01		Amneville Gau	10/23/00	6/30/01
<b>STTM</b>	Berlin CS	10/12/00			Dearborn	5/1/00	8/31/01		Dallas Cmk	2/23/01	6/23/01
	Bochum NeUe	11/9/00	5/9/01		Halifax	5/1/00	10/31/01	<b>Wolves</b>	Poitiers Imax 3D	5/01	10/01
<b>SupeSpee</b>	Calgary Imx	2/16/01			Harrisburg	5/27/00	9/30/01		Albuquerque	4/1/00	1/3/02
	Frankfurt NeUe	11/9/00	6/30/01		Irvine Edw	5/1/00	12/31/01		Anchorage	5/14/00	5/20/04
	Wuerzburg	12/13/00	6/1/01		King of Prussia UA	1/12/01	6/12/01		Columbus COSI	2/01	9/1/01
	Alamogordo	4/1/01	9/30/01		Langley FP	11/8/00	2/12/02		Dallas SP	5/1/00	9/01
	Branson	3/23/01	7/3/02		Los Angeles Univ	4/14/00	6/30/01		Dearborn	5/1/00	5/1/01
	Richmond SMV	4/28/01	9/4/01		Monterrey Mex	12/1/00	6/1/01		Edmonton SSC	9/1/00	6/1/01
	Syracuse	9/1/97	6/30/02		Montpellier Gau	3/24/99	9/23/01		London ONT	8/10/00	6/30/01
	Syracuse	5/1/01	5/31/01		Montreal FP	12/14/00	2/12/02		Phoenix	6/1/99	5/31/01
	Victoria	1/1/01	7/1/01		Munich	7/29/99	11/30/01		Saint Paul	10/1/00	9/1/01
<b>T40</b>	Baltimore	3/13/01	5/13/01		Nashville Reg	5/14/00	11/10/01		San Antonio 2D	1/12/01	5/12/01
	Cathedral City	10/1/98	10/30/01		Ontario Edw	5/1/00	12/31/01		Seattle PSC 1	1/1/00	5/31/01
	Nashville Reg	4/15/01	8/31/01		Oslo	4/12/00	10/11/01		Syracuse	11/4/00	
	Seattle PSC 1	3/1/01	9/4/01		Poitiers Solido	2/1/00	1/31/03	<b>Yell</b>	Hampton	4/6/01	10/5/01
	Speyer Dome	11/1/00	5/31/01		Richmond SMV	1/1/01	6/8/01		Indianapolis CMI	12/1/00	6/30/01
<b>T90</b>	Norwalk	11/20/98	12/31/03	<b>TBAA</b>	Sinsheim	3/18/99			Tianjin	1/1/01	12/31/01
<b>TF</b>	Hutchinson	9/5/00	6/30/01		Stockholm	2/1/01	7/31/02	<b>ZC</b>	Zion Canyon	5/24/94	
	Kuala Lumpur NP	7/16/00	7/15/01		Sudbury	4/7/00	6/30/01				
	Oakland	7/1/00	7/1/01		Tulsa Cmk	4/14/00	12/31/01				
	Oakland	7/1/00	9/30/01		Virginia Beach	1/8/99	12/31/01				
	Corpus Christi	3/9/01	3/8/02		Warsaw IT	11/17/00	11/16/01				

## May 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Addison Mar</b>	Galapago	6/23/00	12/31/01	<b>Apple Valley Imx</b>	Cyberwor	12/15/00	6/15/01	<b>Bangkok</b>	ATSOT	10/26/00	6/30/01
	HaunCast	2/23/01	7/31/01		Galapago	5/1/00	12/31/01		CDS	4/6/01	10/6/01
	LS	9/1/00	8/31/01		ITD	7/15/00	12/31/01	<b>Barcelona</b>	Cyberwor	12/5/00	6/30/01
	MTM	9/1/00	9/1/01	<b>Atlanta FMNH</b>	JAC	3/16/01	9/15/01		CDS	5/4/01	5/5/02
<b>Adelaide Imx</b>	AIWC	1/21/01	7/21/01		MJTTM	3/30/01	9/30/01		Dolphins	10/15/00	10/14/01
<b>Aguascalientes</b>	E3Dcc	10/00	5/01		OO	5/25/01	11/25/01		E3D	5/11/00	5/01
<b>Alamogordo</b>	E3Dcc	5/25/01	11/30/01	<b>Auckland</b>	AIWC	2/5/01	9/1/01		Extreme	5/14/99	
	HC	4/1/00	9/30/01		AlienAdv	11/00	11/01	<b>Beijing</b>	GP	11/99	
	SupeSpee	4/1/01	9/30/01		Cyberwor	4/4/01	9/30/01		MJTTM	5/3/01	5/2/02
	TR	7/1/99	8/31/01		Extreme	9/15/99	9/1/01		MOE	4/26/99	6/30/01
<b>Albuquerque</b>	Wolves	4/1/00	1/3/02		MJTTM	10/18/00	7/18/01		OMATS	5/12/00	5/10/01
	ATSOT	6/1/00	6/30/01	<b>Baltimore</b>	CDS	2/2/01	6/30/01		Trex	10/99	
	Trex	3/28/01	3/27/02		ITD	10/6/00	10/5/02	<b>Berlin CS</b>	Niagara	12/31/00	12/30/01
	WOC	10/23/00	6/30/01		L5	5/25/01	12/31/01		AlienAdv	2/00	6/01
<b>Anchorage</b>	Wolves	5/14/00	5/20/04		MJTTM	1/27/01	9/1/01		CDS	1/15/00	6/30/01
	BP	1/22/00			MOE	5/20/99	6/30/01		Cyberwor	11/16/00	5/10/01
	E3D	7/1/00		<b>Bandung</b>	T40	3/13/01	5/13/01		HaunCast	4/5/01	10/31/01
	Trex	1/22/00			MOE	9/1/00	8/31/02	<b>Berlin Disc</b>	STTM	10/12/00	
	UGs	5/01			Niagara	9/1/00	8/31/02		Cyberwor	11/10/00	5/9/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	E3D	2/26/99	12/31/01		LB	5/3/96			Whales	3/9/01	6/15/01
	Extreme	5/2/00	10/01	<b>Chicago MSI</b>	JIAC	3/9/01	9/8/01	<b>Glasgow</b>	Dolphins	10/5/00	10/4/01
	HaunCast	4/5/01	10/31/01		MJTTM	5/5/00	5/01		MOE	2/9/01	9/7/01
<b>Birmingham</b>	L5	8/15/00	8/14/01	<b>Chicago NP</b>	CDS	1/12/01	7/31/01	<b>Goteborg</b>	TR	2/9/01	10/9/01
	JIAC	3/24/01	9/23/01		HaunCast	2/23/01	7/31/01		E3D	3/14/01	12/14/01
<b>Bochum NeUe</b>	SC	1/20/01	5/25/01	<b>Cincinnati</b>	JIAC	3/9/01	9/8/01		Everest	4/21/01	10/20/01
	Cyberwor	3/8/01	3/7/02	<b>Cleveland</b>	JIAC	3/9/01	9/8/01	<b>Grand Canyon</b>	GC	11/1/99	2/28/02
	Galapago	9/1/00	8/31/02	<b>Colorado Springs</b>	Cmk	Trex	9/10/00	<b>Gurnee</b>	OG	4/14/01	10/28/01
	IA	5/24/01	8/31/01		12/31/01			<b>Hague</b>	Amazon	2/1/01	7/31/01
	L5	8/26/99	8/25/01	<b>Columbus COSI</b>	DIA	11/11/00	5/31/01		JIAC	4/1/01	9/1/01
	MWH	5/3/01	10/01		Dolphins	12/15/00	5/31/01		MOE	10/12/00	6/11/01
	STTM	11/9/00	5/9/01		Nsync	3/01	9/01	<b>Halifax</b>	Cyberwor	4/12/01	8/11/01
<b>Bogota</b>	CV	3/29/01	9/10/01		Wildfire	9/1/00	9/1/01		Dolphins	5/21/01	11/24/01
	TTL	11/29/00	5/29/01		Wolves	2/01	9/1/01		RSATM	1/22/01	7/21/01
<b>Boise Edw</b>	BP	1/1/01	9/30/01	<b>Columbus Mar</b>	Galapago	12/1/00	12/31/01		Trex	5/1/00	10/31/01
	CDS	5/18/01	7/31/01		HaunCast	2/23/01	7/31/01	<b>Hampton</b>	AlienAdv	1/12/01	5/30/01
	Cyberwor	10/13/00	5/17/01	<b>Copenhagen</b>	BP	4/1/99	5/15/01		CV	1/8/99	12/31/01
	DIA	1/1/01	12/31/01		CV	9/2/98			Nsync	2/9/01	8/9/01
<b>Boksborg ISA</b>	AEK	9/15/00	9/30/01		E3Dcc	12/1/00	12/1/01	<b>Harrisburg</b>	Yell	4/6/01	10/5/01
<b>Boston MOS</b>	MOE	1/1/01	6/15/01	<b>Corpus Christi</b>	JIAC	4/6/01	10/5/01		CDS	3/10/01	6/30/01
	SAA	2/16/01	10/31/01		MOE	3/15/01	2/14/02		ITD	9/9/99	
	Trex	12/16/00	6/14/01		TF	3/9/01	3/8/02		JIAC	5/31/01	11/30/01
<b>Bradford</b>	Cyberwor	3/1/01	2/28/02	<b>Dallas Cmk</b>	HaunCast	2/23/01	7/31/01		MJTTM	11/11/00	5/11/01
	Trex	4/5/99	12/31/01		HD	1/1/01	6/30/02		ROF	1/1/01	6/1/01
<b>Branson</b>	Africa	4/15/01	12/31/01		Nsync	3/2/01	9/2/01		Trex	5/27/00	9/30/01
	SupeSpee	3/23/01	7/3/02		S&R	5/1/00	5/1/02	<b>Hartford Crn</b>	Nsync	4/27/01	
<b>Brisbane Imx</b>	AIWC	1/21/01	7/21/01		WOC	2/23/01	6/23/01	<b>Hastings</b>	MJTTM	3/14/01	9/14/01
	Cyberwor	3/1/01	8/31/01	<b>Dallas SP</b>	MOE	9/00	5/01		MOE	12/5/00	6/12/01
	E3D	3/15/01	7/31/01		OO	5/25/01		<b>Hibbing</b>	Alaska	3/2/01	5/22/01
<b>Bristol</b>	Cyberwor	10/20/00	10/19/01		SAA	2/11/01	8/30/02	<b>Hong Kong</b>	CDS	4/1/01	11/30/01
	Extreme	1/20/01	7/01		Wolves	5/1/00	9/01	<b>Honolulu Con</b>	CDS	1/26/01	5/31/01
	MOE	8/7/00	7/24/01	<b>Dayton</b>	MJTTM	2/2/01	10/2/01		Extreme	8/18/00	8/17/02
	SOLOE	4/1/00		<b>Dearborn</b>	CDS	8/25/00	5/3/01		Galapago	5/1/00	5/1/01
	Trex	4/6/01	4/5/02		Cyberwor	10/6/00	10/6/01		HH	5/1/00	10/31/01
<b>Brussels</b>	CDS	1/1/01	6/30/01		MJTTM	2/9/01	8/9/01		S&R	5/1/00	5/1/01
	MOE	1/1/01	6/30/01		Trex	5/1/00	8/31/01	<b>Houston Edw</b>	AlienAdv	3/1/01	7/31/01
	Trex	9/1/00	6/30/01		Wolves	5/1/00	5/1/01		Galapago	1/5/01	6/21/01
<b>Buffalo Reg</b>	HaunCast	2/23/01	7/31/01	<b>Denver MNH</b>	Dolphins	3/10/00	5/31/01		Nsync	2/2/01	
	IOTS	12/15/99	12/31/01		Whales	3/2/01	10/01	<b>Houston MNS</b>	JIAC	5/24/01	11/21/01
	TR	4/20/01	7/31/01	<b>Detroit</b>	JIAC	5/15/01	11/14/01		MOE	2/10/01	5/24/01
<b>Buford Reg</b>	HaunCast	2/23/01	7/31/01	<b>Dublin Reg</b>	AEK	1/1/01	12/31/01		SAA	2/10/01	9/3/01
	Trex	8/13/99	12/31/01		HaunCast	2/23/01	7/31/01	<b>Houston SCH</b>	DIA	1/18/93	7/12/02
<b>Calgary FP</b>	CDS	3/23/01	6/30/01	<b>Duluth</b>	JIAC	3/23/01	9/22/01		DIS	7/30/94	7/12/02
	GN	2/14/01	6/14/01	<b>Dusseldorf NeUe</b>	AEK	7/31/00	7/30/01		MTM	6/28/97	12/31/01
	MOE	3/31/01	7/30/01		AlienAdv	1/18/01	5/1/01	<b>Hull</b>	GF	3/1/01	6/30/01
<b>Calgary Imx</b>	JIAC	3/15/01	9/14/01		L5	8/26/99	8/25/01		MJTTM	3/1/01	7/1/01
	STTM	2/16/01		<b>Dwingeloo</b>	LS	5/1/01	4/30/03	<b>Huntsville</b>	DIA	1/1/00	12/31/01
<b>Calgary SC</b>	E3Dcc	12/1/00	12/1/01	<b>Edmonton FP</b>	HaunCast	2/23/01	7/31/01		DIS	10/1/98	12/31/01
<b>Cape Town ISA</b>	JIAC	5/14/01	11/13/01		MJTTM	12/1/00	6/1/01		Dolphins	1/10/01	2/1/02
	MOE	3/5/01	2/28/03	<b>Edmonton SSC</b>	Wolves	9/1/00	6/1/01		JIAC	5/26/01	9/5/01
	Trex	3/1/01	5/31/02	<b>Fort Lauderdale</b>	Cyberwor	10/6/00	10/6/01		MOF	1/10/01	1/9/02
<b>Cathedral City</b>	ATSOT	6/27/00	5/6/01		Dolphins	4/16/01	10/6/01	<b>Hutchinson</b>	DIA	10/7/85	6/18/01
	CDS	11/1/00	5/6/01		Nsync	3/27/01			JIAC	3/16/01	9/15/01
	DIS	2/1/01	7/31/01	<b>Fort Worth</b>	CV	10/1/00	10/1/03		MJTTM	12/15/00	6/15/01
	MJTTM	5/5/00	5/01		JIAC	3/9/01	9/8/01	<b>Ichikawa</b>	TBAA	9/5/00	6/30/01
	RSATM	10/1/98	10/30/01	<b>Frankfurt NeUe</b>	MOE	1/1/01	7/1/01	<b>Indianapolis CMI</b>	WAMnv	4/1/01	7/31/01
	S&R	10/1/98	10/30/01		Cyberwor	3/8/01	3/7/02		Amazon	11/10/00	6/10/01
	T40	10/1/98	10/30/01		E3D	6/00	6/30/01		JIAC	3/16/01	9/15/01
<b>Cedar Rapids</b>	LS	3/23/01	6/30/01		STTM	11/9/00	6/30/01		MOE	7/14/00	6/15/01
<b>Charleston SC</b>	Africa	2/13/01	7/15/01	<b>Fresno Edw</b>	BP	1/1/01	9/30/01		Yell	12/1/00	6/30/01
	CDS	4/1/01	9/30/01		CDS	5/18/01	7/31/01	<b>Indianapolis WR</b>	Closed	1/15/01	7/15/01
	MJTTM	12/15/00	6/15/01		Cyberwor	11/17/00	5/17/01	<b>Irvine Edw</b>	Galapago	1/5/01	6/21/01
	Trex	9/1/00	2/1/02		DIA	1/1/01	12/31/01		HaunCast	2/23/01	7/31/01
<b>Charlotte</b>	AJ	11/24/00	6/1/01		ITD	10/2/00	10/1/01		ITD	5/1/00	12/31/01
	GF	9/16/99	8/15/01		RSATM	4/6/01	7/20/01		JIAC	3/30/01	9/29/01
	JIAC	3/23/01	9/22/01	<b>Galveston</b>	Dolphins	3/7/01	9/9/01		Nsync	2/2/01	8/9/01
<b>Chattanooga</b>	Galapago	8/26/00	9/15/01		IOTS	3/1/01	6/30/01		RSATM	9/15/00	10/31/01
	ITD	4/1/97	5/3/01								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Jakarta	Trex	5/1/00	12/31/01	Madrid	Amazon	3/1/01	8/31/01	New York AMNH	ITD	1/1/01	12/31/01
	LS	6/5/00	6/4/01		Dolphins	3/15/00	3/14/02		OO	1/13/01	7/12/01
	Africa	10/7/00	6/1/01		E3D	10/00	10/01		SAA	2/10/01	9/30/01
Jersey City	CDS	4/4/01	9/3/01	Malta	Extreme	6/22/00	6/22/01	New York Sony	AllAcces	4/6/01	7/12/01
	JAC	3/14/01	3/02		ITD	5/5/99	6/4/01		ATSOT	5/1/00	12/31/01
	Solarmax	10/7/00	9/01		Africa	2/01	2/27/02		HaunCast	2/23/01	7/31/01
Kansas City Sci	MTA	7/1/00	5/31/01	Manchester UCI	Everest	12/6/00		Niagara	Everest	3/20/01	10/4/01
	Nsync	2/2/01	8/20/01		Extreme	12/6/00	12/7/02		Niagara	7/1/86	
	AllAcces	4/6/01	7/12/01		MJTTM	5/17/01	9/7/01	Norwalk	Amazon	1/12/01	6/14/01
Kansas City Zoo	JAC	3/23/01	9/22/01	Melbourne Imx	Cyberwor	11/10/00	5/9/01		Everest	6/30/00	6/14/01
	Solarmax	1/13/01	9/30/01		DIS	11/10/00	11/9/01		OMATS	1/12/01	6/14/01
	CDS	1/3/01	6/30/01	Memphis Muv	Everest	4/6/01	4/5/02	Nyack Imx	T90	11/20/98	12/31/03
Kaohsiung	S&R	7/1/00	6/30/01		Extreme	11/10/00	5/10/01		AllAcces	4/6/01	6/28/01
	GC	9/1/00	9/1/01		LS	11/10/00	5/9/01		L5	2/1/01	5/1/04
Karlshamn	LS	1/15/01	9/15/01	Memphis Pink	MOE	11/10/00	12/31/01	Oakland	MOE	2/15/01	8/15/01
	Everest	4/1/01			ATSOT	8/27/00	5/30/01		Solarmax	9/15/00	9/14/01
	MJTTM	4/1/01		Menlyn ISA	Cyberwor	3/1/01	9/30/01		TBAA	7/1/00	9/30/01
Karuizawa Sei	AllAcces	4/6/01	6/29/01		AllAcces	4/6/01	7/12/01	Oklahoma City	TBAA	7/1/00	7/1/01
	E3D	5/25/01	11/30/01		RSATM	3/1/01	6/23/01		JAC	3/11/01	9/10/01
	MTM	1/1/01	12/31/03	Mexico City Pap	Alaska	2/24/01	6/29/01		MOF	3/01	5/01
Kofu	Trex	1/12/01	6/12/01		Dolphins	11/4/00	6/29/01	Omaha	IOTS	3/1/01	8/31/01
	E3Dcc	2/1/01	9/30/01		Africa	3/9/01	9/30/01		AllAcces	4/6/01	7/12/01
	DIA	7/21/85		Miami Imx	Whales	3/30/01	9/30/01		HaunCast	2/23/01	7/31/01
KSC 1	CV	3/15/01	3/14/02		Dolphins	10/1/00	5/31/01	Ontario Edw	ITD	5/1/00	12/31/01
	TBAA	7/16/00	7/15/01		OMATS	1/1/01	8/31/01		JAC	3/30/01	9/29/01
	Africa	12/25/00	12/24/01	Milwaukee	AllAcces	4/6/01	7/12/01		L5	5/1/00	12/31/01
Kuala Lumpur NP	Cyberwor	12/25/00	12/24/01		CDS	2/9/01	7/31/01	Orlando SC	Nsync	2/9/01	8/2/01
	ITD	12/25/00	12/24/01	Mississauga FP	JAC	3/15/01	9/14/01		Trex	5/1/00	12/31/01
	Alaska	3/21/98	2/28/02		MOE	10/28/00	5/1/01		MOE	3/1/01	8/30/01
La Coruna	Everest	11/1/00	10/31/01	Monterrey Mex	HaunCast	2/23/01	7/31/01	Osaka Sun	OO	3/10/01	10/9/01
	Dolphins	5/1/01	4/30/04		MOE	1/1/01	5/31/01		Cyberwor	12/1/00	5/31/01
	HaunCast	2/23/01	7/31/01	Montpellier Gau	ROF	9/20/00	6/1/01	Oslo	AEK	12/1/00	6/1/01
Langley FP	Nsync	2/9/01	8/9/01		MJTTM	3/30/01	8/30/01		AllAcces	4/25/01	7/31/01
	Trex	11/8/00	2/12/02		Trex	12/1/00	6/1/01		BP	5/1/99	5/31/01
Las Palmas	Everest	7/1/00	6/30/01	Montreal Krik	CDS	5/1/00	12/31/01	Oulu	CDS	1/20/01	6/30/01
	Cyberwor	11/17/00	5/17/01		BP	5/1/00	12/31/01		Cyberwor	11/29/00	11/29/01
	Galapago	5/5/00	5/5/01	Monterrey Mex	Cyberwor	1/1/01	12/31/03	Paris Geo	ITD	12/1/00	6/1/01
Las Vegas Imx	MOE	12/00	6/30/01		Dolphins	11/1/00	10/31/01		MOE	3/20/01	9/19/01
	Dolphins	4/1/01	5/15/01		OMATS	8/31/00	9/30/01		Trex	4/12/00	10/11/01
Leon Exp	CDS	1/12/01	5/31/01	Montreal FP	Trex	3/24/99	9/23/01	Pensacola	UGs	12/15/00	12/15/01
	HaunCast	2/23/01	7/31/01		WAMnv	3/21/01	4/23/02		AEK	5/1/01	4/30/02
	IOTS	1/1/01	12/31/01	Montreal VP	GN	2/9/01	6/14/01		GN	2/27/01	8/31/01
Lincolnshire Reg	ITD	6/1/00	8/31/01		HaunCast	2/23/01	7/31/01	Perth Imx	MOE	5/18/00	6/24/01
	JAC	3/24/01	9/23/01		OMATS	8/15/99			WAMnv	2/1/00	
	AIWC	5/1/01	10/31/01	Mumbai	Trex	12/14/00	2/12/02		JAC	3/10/01	9/9/01
Little Rock	Cyberwor	10/20/00	10/19/01		Dolphins	9/1/00	8/01	Philadelphia	MOF	11/8/96	
	Dolphins	4/1/01	9/30/01		JAC	4/26/01	10/25/01		AIWC	11/1/00	6/1/01
	E3D	5/1/00	5/01	Munich	AEK	3/23/01	3/22/02		AlienAdv	3/15/01	8/30/01
London BFI	Cyberwor	11/10/00	5/10/01		BP	3/23/01	3/22/02	Phoenix	E3D	12/00	6/30/01
	MJTTM	3/2/01	9/2/01		E3D	1/15/01	3/31/02		MJTTM	12/7/00	6/7/01
	S&R	5/1/00	8/30/01	Myrtle Beach	Extreme	4/12/99			CDS	4/5/01	9/30/01
London ONT	TRF	10/1/00	6/1/01		GC	4/2/01	4/1/02	Pitea	Dolphins	1/15/01	7/15/01
	Wolves	8/10/00	6/30/01		MOE	4/2/01	4/1/02		MJTTM	2/2/01	9/29/01
London SM	BP	10/2/00	10/1/01	Nashville Reg	MWH	4/4/01	9/01	Pittsburgh	Wolves	6/1/99	5/31/01
	Cyberwor	10/20/00	10/19/01		S&R	10/14/99	11/30/01		E3Dcc	1/15/01	6/30/01
	AIWC	5/12/00	5/11/01		Trex	7/29/99	11/30/01		GC	6/3/00	6/3/01
Los Angeles CSC	Dolphins	10/20/00	6/30/01	New Orleans	CDS	6/1/00	5/31/01	Portland	MOE	3/1/01	2/28/02
	JAC	3/16/01	9/15/01		HaunCast	2/23/01	7/31/01		AJ	3/3/01	7/13/01
	AIWC	5/24/01			JAC	3/16/01	9/15/01		JAC	4/7/01	8/3/01
Los Angeles Univ	AllAcces	4/6/01	7/12/01	New Rochelle Reg	AllAcces	4/6/01	7/12/01	Poitiers 870 3D	AlienAdv	2/1/00	2/1/02
	HaunCast	2/23/01	7/31/01		HaunCast	2/23/01	7/31/01		OO	2/1/01	2/28/02
	ITD	6/17/00	6/16/01		IOTS	1/1/01	12/31/01	Poitiers Imax 3D	WOC	5/01	10/01
Louisville	Trex	4/14/00	6/30/01	Nashville Reg	T40	4/15/01	8/31/01		FITS	2/5/00	5/2/01
	JAC	5/1/01	9/1/01		Trex	5/14/00	11/10/01		Trex	2/1/00	1/31/03
	IOTS	2/2/01	8/1/01	New Orleans	Galapago	3/1/01	6/30/01	Portland	AIWC	5/24/01	10/1/01
Lubbock	JAC	4/13/01	10/12/01		MOE	6/1/00	5/23/01		JAC	3/16/01	9/15/01
	AllAcces	4/25/01	7/31/01		HaunCast	2/23/01	7/31/01		MOE	11/1/00	6/30/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Providence Imx</b>	ITD	10/7/00	10/6/03								
<b>Puebla</b>	CDS	1/2/01	6/30/01	<b>Seattle PSC 2</b>	Wolves	1/1/00	5/31/01		Everest	3/9/01	7/13/01
	TF	11/6/00	5/5/01		CDS	4/6/01	7/1/01	<b>Tianjin</b>	Niagara	1/1/01	12/31/01
<b>Quebec</b>	AlienAdv	3/15/01	7/31/01		Cyberwor	11/10/00	5/10/01		Yell	1/1/01	12/31/01
	Cyberwor	11/10/00	5/10/01	<b>Seoul</b>	CDS	1/13/01	6/30/01	<b>Tijuana</b>	Dolphins	5/5/01	11/4/01
	JIAC	3/1/01	9/1/01	<b>Shakopee</b>	MJTTM	5/11/01	9/14/01		E3Dcc	2/15/01	6/30/01
	MJTTM	3/14/01	6/18/01	<b>Shreveport</b>	JIAC	3/17/01	9/16/01		Extreme	11/4/00	5/4/01
	S&R	4/1/00	3/31/02		MJTTM	11/11/00	5/11/01	<b>Tokyo IMAX</b>	Cyberwor	12/2/00	7/6/01
<b>Regina</b>	E3Dcc	5/21/01	12/31/01		TR	3/30/01	9/30/01		DIS	3/3/01	7/6/01
	Extreme	9/29/00	9/28/01	<b>Singapore SC</b>	TRF	10/00	6/01	<b>Tokyo ISEC</b>	E3Dcc	3/1/01	9/30/01
	JIAC	3/15/01	9/14/01		JIAC	4/1/01	9/30/01	<b>Tondabayashi</b>	E3Dcc	4/18/01	10/1/01
<b>Reno Fleisch</b>	Dolphins	1/5/01	6/30/01		OO	3/6/01	8/5/01	<b>Toronto FP</b>	HaunCast	2/23/01	7/31/01
	GF	11/17/00	12/31/01	<b>Sinsheim</b>	Galapago	3/10/01	3/9/02		Nsync	3/01	9/01
	Solarmax	9/15/00	5/5/01		HD	5/15/98		<b>Toronto OP</b>	JIAC	3/15/01	9/14/02
<b>Richmond SMV</b>	SupeSpee	4/28/01	9/4/01		ITD	5/15/98	5/20/01		MTM	3/1/01	7/31/04
	Trex	1/1/01	6/8/01		L5	10/26/96	5/20/01		Nsync	2/2/01	8/2/01
<b>Roanoke</b>	Africa	1/20/01	6/29/01		LB	6/98	5/20/01	<b>Toronto OSC</b>	Cyberwor	11/10/00	5/3/02
	ROF	11/24/00	6/29/01		Trex	3/18/99			IOTS	1/28/00	7/15/01
<b>Rochester Cmk</b>	CV	1/1/01	6/30/02	<b>Sioux Falls</b>	UGs	4/7/00			SE	3/6/98	3/31/02
	IOTS	3/1/01	3/1/02	<b>Speyer Dome</b>	Whales	12/16/00	5/25/01	<b>Townsville</b>	Solarmax	1/01	6/30/01
	ITD	6/1/00	6/1/02	<b>Speyer Imax</b>	T40	11/1/00	5/31/01		Africa	11/00	5/01
<b>Rochester MSC</b>	Dolphins	11/3/00	10/31/01		Extreme	5/1/00		<b>Tsuruga</b>	Alaska	4/1/01	6/30/01
<b>Sacramento Imx</b>	AllAcces	4/6/01	7/29/01		MOE	2/1/01	7/31/01		Cyberwor	1/1/01	5/31/01
	Cyberwor	12/15/00	6/15/01	<b>Spokane</b>	MWH	4/11/01	9/01	<b>Tulsa Cmk</b>	ATSOT	2/2/01	6/30/01
<b>Saint Louis Arch</b>	GC	12/1/00	5/25/01		Extreme	12/15/00	6/01		CDS	3/9/01	6/30/01
<b>Saint Louis SC</b>	AJ	1/15/01	5/3/01		JIAC	3/30/01	9/29/01		ITD	6/1/00	6/30/02
	CV	5/1/01	9/2/01	<b>Stockholm</b>	Wildfire	8/1/00	12/15/02		S&R	5/1/00	5/1/01
<b>Saint Paul</b>	TR	3/30/01	8/31/01		AEK	3/1/00	8/30/01	<b>Valencia Edw</b>	Trex	4/14/00	12/31/01
	Wolves	10/1/00	9/1/01		Dolphins	10/1/00	3/31/02		AllAcces	4/6/01	7/12/01
<b>Sakai</b>	E3Dcc	4/1/01	9/30/01		GN	9/00	12/31/01		BP	1/1/01	9/30/01
<b>San Antonio 2D</b>	Dolphins	1/1/01	8/01		MJTTM	9/22/00	9/21/02		DIA	1/1/01	12/31/01
	ITD	3/1/01	5/31/01		MOE	12/00			Galapago	1/5/01	6/21/01
	JIAC	3/16/01	9/15/01	<b>Strasbourg UGC</b>	Trex	2/1/01	7/31/02		HaunCast	2/23/01	7/31/01
	Wolves	1/12/01	5/12/01		E3D	11/29/00	11/28/01		JIAC	3/30/01	9/29/01
<b>San Diego NHM</b>	OO	3/31/01			MOE	11/29/00	11/28/01	<b>Valencia Spn</b>	Nsync	2/9/01	8/9/01
<b>San Diego RHF</b>	JIAC	3/16/01	9/3/01	<b>Sudbury</b>	AEK	5/1/00	6/30/01		CDS	5/1/00	6/30/01
	MJTTM	4/6/01	12/31/01		AJ	1/8/01	5/1/01		E3Dcc	12/1/00	6/30/01
<b>San Francisco Sony</b>	AllAcces	4/6/01			CDS	5/5/01	10/31/01		IA	12/1/00	9/30/01
	7/12/01				GF	1/00	12/02	<b>Vancouver Imx</b>	WABOS	5/1/00	5/31/01
	CDS	11/15/00	7/31/01		MOE	1/1/01	9/1/01		Africa	9/00	4/02
	HaunCast	2/23/01	7/31/01	<b>Sydney Imx</b>	Trex	4/7/00	6/30/01		AIWC	2/23/01	9/01
<b>San Jose</b>	ITD	6/16/99	6/16/01		AlienAdv	11/00	11/01		Alaska	5/4/01	9/01
	BP	5/4/00	5/3/03		CDS	12/24/99	5/30/01		Cyberwor	10/6/00	5/3/01
	CV	10/12/00	10/11/02		Cyberwor	3/1/01	9/30/01		Everest	2/23/01	9/01
	GC	6/1/00	6/1/02	<b>Syracuse</b>	Extreme	2/16/01	8/01		Extreme	5/4/01	9/01
	JIAC	5/24/01	10/4/01		Alaska	11/00			Galapago	5/4/01	9/01
	MOE	2/8/01	12/31/02		Dolphins	9/6/00		<b>Vancouver SW</b>	JIAC	11/29/00	5/28/01
	MTM	5/4/00	5/3/03		JIAC	3/24/01	9/23/01		MOE	12/00	6/01
	Niagara	6/1/00	6/1/02		SupeSpee	9/1/97	6/30/02		ChanJian	2/01	10/01
<b>San Juan Mega</b>	MOE				SupeSpee	5/1/01	5/31/01		MOE	9/10/99	6/01
	Whales			<b>Taejon Earth</b>	Wolves	11/4/00			Solarmax	11/00	6/01
<b>San Simeon</b>	Dolphins	12/10/00	5/15/01	<b>Taichung NMNS</b>	GC	9/1/00	9/1/01	<b>Vantaa</b>	GF	9/1/00	8/31/01
	HCBTD				FEOC	3/20/01	6/20/01	<b>Victoria</b>	CDS	9/1/00	6/1/01
<b>Sandton ISA</b>	Dolphins	3/9/01	3/8/02	<b>Taipei AM</b>	Galapago	1/1/01	12/31/01		Dolphins	3/1/01	9/15/01
	Everest	3/9/01	9/29/01		AEK	7/1/00	6/30/01		RSATM	5/4/01	7/31/01
	MOE	3/5/01	2/28/03		GN	3/30/01	9/30/02	<b>Vienna</b>	SupeSpee	1/1/01	7/1/01
<b>Sandusky</b>	MJTTM	5/6/01	10/28/01	<b>Taipei MCRC</b>	OMATS	7/15/00	7/14/01		AIWC	4/6/01	7/5/01
<b>Sandy</b>	Dolphins	11/10/00	5/10/01		AJ	1/1/01	12/31/01		AJ	1/26/01	7/5/01
<b>Santa Clara</b>	Nsync	3/27/01			IOTS	7/1/00	6/30/01		BP	12/8/00	12/31/01
	RTW	3/1/01	10/1/01	<b>Tampa MOSI</b>	Alaska	9/1/00	9/01		JIAC	4/6/01	7/5/01
	S&R	5/24/01	7/31/01		Amazon	11/17/00	5/24/01		MOE	4/6/01	7/5/01
<b>Sasebo</b>	Galapago	3/1/01	5/31/01		DIS	11/11/98			MWH	1/26/01	7/01
<b>Seattle Dome</b>	IOTS	3/1/01	2/28/02		JIAC	5/25/01	11/15/01	<b>Villahermosa</b>	ROF	4/6/01	7/5/01
<b>Seattle PSC 1</b>	AllAcces	5/4/01	9/6/01	<b>Tampa Reg</b>	OO	3/16/01	8/30/01		LS	11/1/00	5/31/01
	JIAC	11/23/00	5/22/01		AllAcces	4/6/01	8/21/01	<b>Virginia Beach</b>	Cyberwor	11/24/00	9/30/01
	T40	3/1/01	9/4/01		Fantasia	3/2/01			Trex	1/8/99	12/31/01
	TTL	4/1/01	8/31/01	<b>Tempe Imx</b>	ITD	3/15/01	3/1/02	<b>Warner Robins</b>	TF	7/92	
					Cyberwor	1/31/01	7/30/01	<b>Warsaw IT</b>	AEK	9/7/00	3/7/02



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Wash NASM	BP	9/7/00	9/7/01	Woodbridge FP	HaunCast	2/23/01	7/31/01	Xalapa Yellowstone Yokohama SC Zion Canyon	STTM	12/13/00	6/1/01
	RSATM	9/6/00	9/5/01	Woodridge Cmk	Nsync	2/2/01	8/2/01		HH	2/1/01	8/1/01
	Trex	11/17/00	11/16/01		AllAcces	4/6/01	7/12/01		Extreme	11/1/99	10/31/02
	MJTMM	5/5/00	7/01		CDS	1/12/01	6/30/01		Cyberwor	3/3/01	3/23/02
	TF	7/1/76			Galapago	6/23/00			ZC	5/24/94	
Wash NMNH	AllAcces	4/6/01		Wuerzburg	HaunCast	2/23/01	7/31/01				
	CDS	4/6/01	8/31/01		MTM	1/1/01	6/30/02				
	Galapago	10/27/99			Nsync	3/2/01	9/2/01				
	JIAC	3/8/01	9/7/01		S&R	5/1/00	5/1/01				
	OO	9/12/00	11/13/02		Cyberwor	12/15/00	12/14/01				
Winnipeg	Galapago	3/1/01	6/1/01		MOE	4/16/01	12/31/01				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AEK	Africa's Elephant Kingdom	1998	IMAX	OO	Ocean Oasis	2000	SFI	
Africa	Africa: the Serengeti	1994	HMNS	ROF	Ring of Fire	1991	SMM	
AIWC	Adventures in Wild California	2000	MFF	RSATM	Rolling Stones At the Max	1991	IMAX	
AJ	Amazing Journeys	1999	HMNS	RTW	Race the Wind	1989	IMAX	
Alaska	Alaska: Spirit of the Wild	1997	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX	
AlienAdv	Alien Adventure	1999	3D nWP	SAA	Shackleton's Antarctic Adventure	2001	NOVA	
AllAcces	All Access	2001	IMAX	SC	Storm Chasers	1995	MFF	
Amazon	Amazon	1997	MFF	SE	Special Effects	1996	IMAX	
ATSOT	Across the Sea of Time	1995	3D SPC	Solarmax	Solarmax	2000	MSI	
BP	Blue Planet	1990	IMAX	SOLOE	Secret of Life on Earth	1996	IMAX	
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	STTM	Ski to the Max	2000	WBF	
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC	
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX	
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX	
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI	
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF	
Dolphins	Dolphins	2000	MFF	TR	Thrill Ride	1997	SPC	
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX	
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	TRF	Tropical Rain Forest	1992	SMM	
Everest	Everest	1998	MFF	TTL	To The Limit	1989	MFF	
Extreme	Extreme	1999	EP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD	
Fantasia	Fantasia 2000	2000	BVP	WABOS	We Are Born of Stars	1985	3D IMAX	
FEOC	First Emperor of China	1989	TVA	WAMnv	Water and Man (new ver.)	2000	XL	
FITS	Flowers in the Sky	1990	MC IMAX	Whales	Whales	1997	DCI	
Galapago	Galapagos	1999	3D IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI	
GC	Grand Canyon: The Hidden Secrets	1985	DCI	WOC	Wings of Courage	1994	3D SPC	
GF	Gold Fever	1999	SKF	Wolves	Wolves	1999	PCI	
GN	Great North	2000	TVA	Yell	Yellowstone	1994	DCI	
GP	Greatest Places	1998	SMM	ZC	Zion Canyon: Treasures of the Gods	1994		
HaunCast	Haunted Castle	2001	3D nWP					
HC	Hail Columbia!	1982	IMAX	May 2001 Bookings Count				
HCBTD	Hearst Castle: Building the Dream	1996	DCI					
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX					
HH	Hidden Hawaii	1992	DCI					
IA	Island Adventure	1996	G47					
IOTS	Island of the Sharks	1999	IMAX					
ITD	Into the Deep	1994	3D IMAX	50 JIAC	11 Everest	6 ATSOT	4 SAA	1 Fantasia
JIAC	Journey into Amazing Caves	2001	MFF	39 MOE	10 AEK	6 DIS	4 TF	1 FEOC
L5	L5: First City in Space	1996	3D IMAX	37 Cyberwor	10 AIWC	6 MTM	3 MOF	1 FITS
LB	Last Buffalo	1990	3D IMAX	33 CDS	10 IOTS	6 OMATS	3 TBAA	1 GP
LS	Living Sea, The	1994	MFF	33 Trex	10 S&R	6 Solarmax	3 UGs	1 HC
MJTMM	Michael Jordan To the Max	2000	GSS	28 Dolphins	9 Africa	5 Amazon	3 WAMnv	1 HCBTD
MOE	Mysteries of Egypt	1998	DCI	27 MJTMM	9 AlienAdv	5 GF	3 WOC	1 MTA
MOF	Magic of Flight	1997	MFF	26 HaunCast	9 OO	5 GN	3 Yell	1 OG
MTA	Mark Twain's America	1998	3D SPC	24 E3D	8 CV	5 Niagara	2 HD	1 RTW
MTM	Mission to Mir	1997	IMAX	20 ITD	8 DIA	5 STTM	2 HH	1 SC
MWH	Majestic White Horses, The	2001	MRF	18 AllAcces	7 Alaska	5 SupeSpee	2 IA	1 SE
Niagara	Niagara	1987	DCI	18 Galapago	7 GC	5 T40	2 LB	1 SOLOE
Nsync	'N Sync: Bigger than Live	2001	RBFC	16 Extreme	7 L5	5 TR	2 TRF	1 T90
OG	Olympic Glory	1999	MEGA	16 Nsync	7 LS	5 Whales	2 TTL	1 WABOS
OMATS	Old Man and the Sea, The	1999	PPB	12 BP	7 RSATM	4 MWH	2 Wildfire	1 ZC
				12 Wolves	6 AJ	4 ROF	1 ChanJian	

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 USA Tel: 210-247-3000 www.oscars.org</p> <p>Academy of Television Arts and Sciences 5230 Lankershim Blvd. North Hollywood, CA 91601 USA Tel: 818 754 2800 Tel: 818 761 2827 www.emmys.org</p> <p>Advanced Image Systems, Inc. 371 First St Los Altos, CA 94022 USA Tel: 650-949-2773 Fax: 650-948-1596 www.advancedimagesystems.com</p> <p>aGepro Cinéma 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17</p> <p>Avalanche Hunter, LLC PO Box 1392 Telluride, CO 81435 USA Tel: 970-728-6990 Fax: 970-728-6990</p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-20-8752-4406 Fax: +44-20-8752-6555</p> <p>Blue Sky AB Box 229 Vasteras, SE-72106 SWEDEN Tel: +46-21-189597 Fax: +46-21-179119</p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-567 5007 www.disney.go.com</p> <p>California Science Center 700 State Drive Los Angeles, CA 90037-1210 USA Tel: 213-744-7400 Fax: 213-744-2034 www.casiencectr.org</p> <p>Children's Museum of Indianapolis 3000 North Meridian Street P.O. Box 3000 Indianapolis, IN 46206 USA Tel: 317-924-5431 Fax: 317-921-4019 www.childrensmuseum.org</p>	<p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Crown Theatres 64 Main Street South Norwalk, CT 06854-2716 USA Tel: 203-846-8800</p> <p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>DHJ Media AB Box 3422 Stockholm, 103 68 SWEDEN Tel: +46 8 58 77 15 00 Fax: +46 8 58 77 15 01 www.dhjmedia.com</p> <p>Edmonton Space and Science Centre 11211 142nd Street Edmonton, AB T5M 4A1 CANADA Tel: 780-452-9100 Fax: 780-455-5882 www.planet.eon.net/~essc/start.html</p> <p>Equus Films 53-55 Brisbane Street Surry Hills Sydney, 2010 AUSTRALIA Tel: +61-2-9281-1266 Fax: +61-2-9281-3269</p> <p>Euromax c/o NMPFT Bradford, West Yorkshire BD1 1NQ ENGLAND, UK Tel: +44 1274 203-360 Fax: +44-1274 770-199 www.euromax.org</p> <p>Extreme Productions <b>EP</b> 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6036 Fax: 403-263-6130 www.extreme70mmfilm.com</p> <p>First E Productions <b>FEP</b> Hagshulta Vägen 32 Värmdö, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100</p> <p>Gaylord Entertainment 2804 Opryland Drive Nashville, TN 37214 USA Tel: 615-871-6130 Fax: 615-871-6200</p>	<p>Gaylord Entertainment 612 Roanoke Place Franklin, TN 37064 USA Tel: 615-457-2308 Fax: 615-457-2999</p> <p>Giant Screen Sports <b>GSS</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.giantscreensports.com</p> <p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 www.giantscreentheater.com</p> <p>Goto Optical Manufacturing Co. <b>GOTO</b> 4-16 Yazaki-cho Fuchu-shi Tokyo, 183-8530 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation <b>GFC</b> 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GER-MANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 www.h5b5.com</p> <p>Hellograph Productions PO Box 1726 Byron Bay, NSW 2481 AUSTRALIA Tel: +61- 2-66-875-544 Fax: +61- 2-66-875-634 www.helio.com.au/index.html</p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>I.T. International Theaters 91 Medinat Hayeudim St Industrial Zone Herzlia Tituahh, 46766 ISRAEL Tel: +972-9-952-6262 Fax: +972-9-956-1581</p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009</p>	<p>Imagica USA, Inc. 5320 McConnell Avenue Los Angeles, CA 90066-7026 USA Tel: 310-305-8081 Fax: 310-305-7563</p> <p>Imax Ltd. <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434</p> <p>IMAX Theatre Rivercenter 217 Alamo Plaza, Ste 300 San Antonio, TX 78205-2664 USA Tel: 210-225-6517 Fax: 210-227-5432</p> <p>Interlingual Distribution, Inc. <b>IDI</b> 9233 Burton Way, Ste 206 Beverly Hills, CA 90210 USA Tel: 310-550 0840 Fax: 310-550 8272</p> <p>Iwerks Entertainment <b>IWRK</b> 4520 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 www.iwerks.com</p> <p>Jackson Hole Wildlife Film Festival P.O. Box 3940, 125 East Pearl St. Jackson Hole, WY 83001 USA Tel: 307-733-7016 Fax: 307-733-7376 www.jhfestival.org</p> <p>James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.cite-sciences.fr</p> <p>Large Format Cinema Association 28241 Crown Valley Parkway PMB 401 Laguna Niguel, CA 92677 USA Tel: 949-831-1142 Fax: 949-831-4948 www.lfca.org</p> <p>Living Pictures Pty Ltd. 83 Frenchs Forest Road Seaforth, NSW 2092 AUSTRALIA Tel: +61-2-9949-5199 Fax: +61-2-9949-4977</p>	<p>Lockheed Martin 1725 Jefferson Davis Highway, Suite 300 Arlington, VA 22202 USA</p> <p>MacGillivray Freeman Films, Inc. <b>MFF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Machine Age Films, LLC 4048 Benedict Canyon Dr Sherman Oaks, CA 91423 USA Tel: 818-906-8008 Fax: 818-906-8008</p> <p>Master's Workshop 306 Rexdale Boulevard, Suite 7 Toronto, ON M9W 1R6 CANADA Tel: 416-741-1312 Fax: 416-741-1894 www.mastersworkshop.com</p> <p>MegaSystems, Inc. <b>MEGA</b> 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 www.megasystem.com</p> <p>MR-Film <b>MRF</b> Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715</p> <p>Mugen Distribution <b>MD</b> 575A rue Hugues Laval, QC H7P 3K7 CANADA Tel: 450-963-3080 Fax: 450-963-4962</p> <p>Museum of Science and Industry <b>MSI</b> 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org</p> <p>Muvico Theaters 3101 N. Federal Highway, 6th Floor Ft. Lauderdale, FL 33306-1042 USA Tel: 954-564-6550 Fax: 954-564-6518</p> <p>National Aeronautics and Space Administration 500 E Street, SW, Suite 950 Washington, DC 20024 USA</p> <p>National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.edu/nasm/IMAX/</p>	<p>National Geographic Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 202-775-6590 www.nationalgeographic.com/main.html</p> <p>National Science Foundation 4201 Wilson Blvd. Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov</p> <p>National Wildlife Productions 1100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-438-6077 www.nwf.org/nwf/nwp</p> <p>New Mexico Museum of Natural History 1801 Mountain Road, NW Albuquerque, NM 87104-1375 USA Tel: 505-841-2890 Fax: 505-841-2811 www.nmmnh-abq.mus.nm.us/nmmnh/NMMNH.html</p> <p>nWave Pictures 10839 Washington Blvd. Culver City, CA 90232 USA Tel: 310-815-2880 Fax: 310-845-1716 www.nwave.com</p> <p>nWave Pictures Distribution <b>nWP</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556</p> <p>Panasonic IMAX Theater Warsaw Sadyba Best Mall ul. Powinska 31 Warsaw, 02-903 POLAND Tel: +48-22-550-3993 www.kinoimax.pl</p> <p>Primesco Communications, Inc. <b>PC</b> 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com</p> <p>Principal Media Group Picture House 65 Hopton Street, Bankside London, SE1 9LR ENGLAND, UK Tel: +44-20-7928-9287 Fax: +44-20-7928-9886 www.principalmedia.com</p> <p>Productions Dussart <b>PD</b> 14, rue des Carrières Suresnes, 92150 FRANCE Tel: +33 1 4204 6645 Fax: +33 1 4204 6645 www.orilfargeformat.com</p>
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# SHORTS

## Cameron, Low making LF film

James Cameron will be executive producer and Stephen Low will be director of *Volcanoes of the Abyss*, an LF film about the life forms that thrive in the extreme temperatures and pressures near volcanic vents on the ocean floor. The project is fully funded with monies from the Canadian government, the U.S. **National Science Foundation**, and Rutgers University, which secured the US\$2 million NSF grant and is providing an additional \$1 million. Rutgers' **Rich Lutz** is the film's chief scientist.

Test footage was shot off the California coast in the Alvin submersible late last year, and principal photography will begin this summer at deep ocean locations around the world. The film is set to be released in September 2002 by **Stephen Low Distribution**.

## Beauty & Beast to open Jan. 1, 2002

Disney's repurposed LF version of *Beauty and the Beast* will open on Jan 1, 2002, two months earlier than the previously announced date of March 8. As reported earlier (see *LF Examiner*, March 2001, page 1), the 1991 animated film is being enhanced for release to 15/70 and 8/70 theaters, and a new song, *Human Again*, is being added. The song had been written and storyboarded for the original release, but never animated.

## Jackson Hole festival to include LF

The **Jackson Hole Wildlife Film Festival** has announced that for the first time it will include a large-format category in this year's competition. The bi-annual festival of nature documentaries is being held Sept. 24-29 at Jackson Lake Lodge in the Grand Teton National Park in Montana.

A panel of preliminary judges will select three LF finalists which will be screened

for the final judging committee and festival attendees at the Yellowstone IMAX Theater, an 80-minute bus ride from the conference. (Disclosure: *LF Examiner* editor **James Hyder** has volunteered to coordinate—in a non-voting capacity—the preliminary judging.)

The Jackson Hole Festival was founded in 1991, and this year is expected to draw 500 submissions and 900 delegates from the world of international documentary filmmaking.

The deadline for submissions is June 1. More information about the festival and the entry process is available at [www.jhfestival.org](http://www.jhfestival.org).



James Neihouse (second from left) was presented with NASA's Silver Snoopy Award by Space Station astronauts (l to r) Sergei Krikalev, Marsha Ivins, Yuri Gidzenko, and William Shepard.

## Neihouse wins astronaut award

In April, cinematographer **James Neihouse** was presented with the Silver Snoopy Award by the first crew of the International Space Station for his "continuing contributions and dedication to this nation's space program." The award, a silver lapel pin that has been flown in space, is presented by NASA's astronaut corps for extraordinary contributions to the space program. Neihouse has trained astronauts to use IMAX cameras for **Imax Corporation's** space films for more than 10 years.

The letter accompanying the award reads in part, "Your intimate familiarity

with the IMAX 3D camera system has allowed us to train in minimal time with what has to be the most complete and well thought out training plan of any Space Station system. The brilliance of any footage we return to Earth is a direct reflection on the training you have given us. It has been an honor to work with you." (See *Neihouse's Report from Mission Control* on page 8.)

## Euromax meeting in Paris, May 5-7

About 60 people, representing 45 member organizations, will attend a meeting of **Euromax**, the European organization of LF theaters and producers, May 5-7 at **La Géode** in Paris. Seven new LF films will be screened, most of them for the first time at an industry gathering. The films are: *All Access*, *Journey Into Amazing Caves*, *Lost Worlds*, *Majestic White Horses*, *Ocean Men*, *Origins of Life*, and *Shackleton's Antarctic Adventure*.

The session, open only to Euromax members and invited distributors, includes a tour of **Gulliver's** new offices and film processing facilities, and organizational business meetings.

## New Iwerks theaters in NM, CA

Last month **Iwerks Entertainment** unveiled a new 8/70 theater in San Diego, CA, and a rebranded 8/70 theater in Albuquerque, NM.

The new **Charmaine and Maurice Kaplan Theater** in the recently expanded **San Diego Natural History Museum** is a 300-seat venue with a 38x51-foot (11.5x15.5-meter) screen and a six-channel digital sound system. The theater also features an electronic show-control system and a custom curtain masking system that adjusts the screen's aspect ratio for video, slide, and other presentations.

(See *SHORTS* on page 11)